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SHAKSPEARE'S

MERCHANT OF VENICE

BEECHING

THE FALCON EDITION

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THE MERCHANT OF VENICE

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THE PLAYS OF SHAKSPEARE

The Merchant of Venice

EDITED BY

H. C. BEECHING, M.A.

LATE EXHIBITIONER OF BALLIOL COLLEGE, OXFORD
RECTOR OF YATTENDON

NEW EDITION

LONGMANS, GREEN, AND CO.
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INTRODUCTION

THE interest of the *Merchant of Venice* is principally the interest of its plot. At the same time it is not one of Shakespeare's best-constructed plays. It will be well therefore to examine the sources from which it is derived, both because of this interest, and also to see whether they afford any explanation of the difficulties which most strike the reader. The main outline of the plot is found among the tales in a book called *Il Pecorone*, written by Ser Giovanni, a notary of Florence, about the year 1378, though not published until 1558. Ser Giovanni's story is shortly as follows :

The hero, whom to avoid confusion we may speak of as Bassanio, though Giovanni calls him Gianetto, is the youngest son of a Florentine gentleman, who on his death-bed instead of giving him, as he gave his brothers, a portion of his goods, recommends him to the care of his godfather, the richest merchant in Venice among the Christians. The merchant, who had been the dearest friend of the father, is charmed with the son's good manners, and adopts him as his heir. Accordingly Bassanio takes his place in the fashionable world of Venice, distinguishing himself both by his skill in all sports and by his universal courtesy. "He conducted himself so discreetly with all sorts of people that almost everybody in Venice was fond of him, and loved him greatly. His godfather could think of nothing but him."

One spring two of Bassanio's companions suggest that he should make with them the voyage to Alexandria to trade and see the world. His godfather consents to his going, and fits out a ship with merchandise. But on their way Bassanio sees a gulf with a fine port, and learns that it belongs to the lady of Belmont, a rich and beautiful woman, who will marry any one who succeeds in wedding her on the day of his arrival. If he fails he forfeits all that he brings with him. The condition seems simple, and Bassanio being determined to try his fortune slips away from the other ships and enters the port. Of course he fails, the lady's device being to feast her suitors, and give them a sleeping draught; he awakes to find his chance gone and his ship lost, and returns home with the story that they had struck upon a rock in the night, and he alone escaped on a floating spar. The next year he begs to be allowed to make another voyage on the pretext of retrieving his loss, but really to try his fortune once more at Belmont. His godfather reluctantly consents, and as Bassanio is unsuspicious, the event of this voyage is the same, and he returns home, having lost the second ship. He becomes in consequence so dejected that his godfather is obliged to consent to his going on a third voyage; but in order to make up the freight he has not only to sell most of his possessions, but to borrow ten thousand ducats of a Jew, the condition being that if they are not repaid on the feast of St. John, he must lose a pound of his flesh. This time Bassanio succeeds in his quest; a waiting woman betrays the trick, and he becomes lord of Belmont. But in the marriage festivities the godfather and the bond are forgotten. It is not until he sees the procession on St. John's day that he remembers, and then hurries to Venice only to find the Jew inexorable. But the lady of Belmont comes to the rescue; she disguises herself as a lawyer, and turns the tables on the

Jew by pointing out that the bond makes no mention of blood, refusing to take any fee for her services except her husband's ring, by which she afterwards makes herself known.

Now this story is clearly in more than one respect unfit for dramatic purposes. Nothing could be made upon the stage of the several voyages to Belmont, or of the trick of the sleeping draught. For these therefore it was necessary to find substitutes. The story adopted in the *Merchant of Venice** to give interest to the lady of

* It has been thought certain from a passage in Stephen Gosson's *Schoole of Abuse*, an attack upon the stage, published in 1579, that this change was not made by Shakespeare, but had already been made in some previous play now lost. Gosson mentions a play called *The Jew*, for which he finds some words of commendation as representing "the greedinesse of worldly chusers and bloody mindes of Usurers," a description the first part of which seems to point to the casket episode. Mr. S. L. Lee, in two letters to the *Academy* (May 14th and 28th, 1887), brings forward two references, which make it probable that there was a previous play on the Story of the Pound of Flesh. The first is a letter of Spenser's to Gabriel Harvey of the year 1579, in which he signs himself, "He that is faste bounde vnto thee in more obligations than any marchante of Italy to any Jewe there." As Spenser shows in other places a familiarity with the stage, and as the *Merchant of Venice* was not written for at least fifteen years after the letter, it is not unreasonable to suppose that there is a reference to the same lost play of *The Jew*. The other passage is an episode in an old allegorical play called the *Three Ladies of London*, printed in 1584, in which Mercatore, an Italian merchant, is prosecuted by his creditor, the Jew Gerontus, to recover a loan of "three thousand ducats for three months." As the episode has nothing to do with the plot, Mr. Lee conjectures that it was introduced from a popular play, probably *The Jew*, to give a new term of life to the old morality. It should be noticed that the loan and the time for which it was borrowed are the same as in Shakespeare's play.

Belmont is the old story of the three caskets. It may readily be seen what advantages it offers. In the first place the character of Portia is relieved and humanised. The gay "lady of Belmont" in the Florentine story belongs to another world than ours—the world of Circe and Calypso. Her marriage with the young Venetian is an episode hardly of her choosing, and not very characteristic. By the device of the caskets there is at least a chance of winning her, and the chance can be made to turn more or less upon the character of the chooser. It is a further relief to represent the condition not as a caprice of the heiress herself, but as a safeguard devised by an eccentric father upon his death-bed. The substitution enables Shakespeare to preserve all the gaiety and cleverness required by the main plot, and at the same time to reconcile them with the deeper feelings. Portia's sprightly criticism of her wooers in the first scene in which she appears, is of a piece with the zest with which she undertakes the part of the young lawyer, and with the design to cajole her husband of his betrothal ring, and its great cleverness prepares us for the ability and self-confidence which she displays in court; but neither her vivacity nor her intellectual power, which is greater than that of any other of Shakespeare's women, is incompatible with genuine affection and admiration for a lover who should be worthy of them. Another advantage of the substitution would be that the casket story was in itself popular. It is found in various forms, and in many collections of stories, such as the *Decamerone* and the *Cento Novelle Antiche*, and in two different shapes in that great promptuary of monkish preachers, the *Gesta Romanorum*.*

* The particular form of the casket story used in the play is the story of *Ancelmus the Emperor*. In order to discover if the daughter of the king of Naples was worthy to wed his son, he set her to choose one of three vessels—gold, silver, and lead—

Further, it lent itself to stage magnificence. Elizabethan audiences were no less fond than our own of fine dresses and pageantry, and the prince of Morocco, "a tawny Moor all in white," and the prince of Arragon, with their trains, were no doubt spectacles that were thoroughly appreciated.

But, on the other hand, it could not be expected that a story of such perfect simplicity and finish as this of the old Florentine should suffer no loss from the displacement of some of its details. In one point especially the change was disastrous. The doing away with the voyages nothing less than ruined the character of Bassanio. Antonio must be bound for Bassanio, and so Bassanio must borrow. But instead of the light-hearted boy driven by love of adventure, hoping against hope that he will succeed in his quest, and losing ship after ship as though they were trifles, we have the commonplace young gentleman who has spent borrowed money somewhat freely, and has to borrow once more in order to make a creditable appearance at Belmont. And this weakening of Bassanio weakens also the motive for Antonio's friendship. In the old story the relations between the two are quite intelligible; their affection is such as might very well subsist between an older man and his adopted son,

of which the first two had inscriptions like those in the play, and the leaden one read thus: "Thei that chese me shall fynde in me that God hath disposid." The moral being, in the words of the king's daughter, "Sothely God disposide neuer iville; forsothe that which God hathe disposid wolle I take and chese." In the other story, a hospitable person who had found some money belonging to a miserly carpenter, who came by chance to his house in search of it, determines to try whether it is his duty to return it to him, or spend it in charity. Accordingly he makes three cakes, filling the first with earth, the second with dead men's bones, and the third with gold. The miser chooses the two heaviest, and leaves the gold to his host.

a love parental, but with more of friendship in it, and something also of admiration. In the play there remains only the reflection of this without any assigned reason for it, either in any story of its origin or in the disposition of Bassanio.

Let us now turn to the main incident of the bond. This, as we first meet it in what is after all but a summer's tale, does not affect us very powerfully. It is too far from probability. If we are to be moved by it, it must be brought within the range of our interest by being seen to arise out of motives which are within our experience. And this is what Shakespeare* has done for it. In the first place he has given Shylock a motive for his cruelty in his previous hatred of Antonio, and his desire for revenge. In Ser Giovanni's story the Jew and the merchant had no previous ill will, and the Jew's motive was simply "to have the satisfaction of saying that he had put to death the greatest of the Christian merchants." This change, it is true, makes the new difficulty, that neither Antonio nor Bassanio would have been likely to choose Shylock as their money-lender; but this may easily escape notice. Secondly, the proposal of the bond is made more probable by representing it as a feigned attempt at reconciliation, all interest being waived, and some forfeit being required in the nature of a bond; and its acceptance is made more probable by Antonio's necessity being occasioned, not by the loss of any of his ships, as in the story, but simply by their absence at sea, so that the chance of the forfeit being claimed was of the slightest.

But an important question still remains; namely, how a mediæval story like that of St. Hugh of Lincoln, or that which Chaucer's Prioress tells, could have obtained

* Until the play which Gosson calls *The Jew* is recovered we may fairly assume that it was "well lost."

credence in the days of Elizabeth, especially as Jews had long been banished from England, and were not re-admitted till the Commonwealth. This question has been satisfactorily answered by Mr. S. L. Lee in a paper in the *Gentleman's Magazine* on "The Original of Shylock." (February, 1880.) In that paper Mr. Lee shows that Jews were by no means unknown in England, and in particular he tells the story of a certain Dr. Roderigo Lopez, a Jew, the Queen's physician, who was executed in 1594 on the charge of being bribed by the King of Spain to poison the Queen. Mr. Lee calls attention to the excitement which the doctor's trial and execution made in London. "No less than five official accounts of Lopez's treason, with many semi-official pamphlets, were prepared for publication to keep the facts well before the public mind." From the diary of Henslowe, the stage-manager, we learn that the plays most frequently produced in the latter half of the year were *The Jew* and *The Jew of Malta*—four representations of the one and fifteen of the other being chronicled between April and the following February. Mr. Lee's essay shows very clearly that although there were Jews in England, and some even holding high positions, before their formal re-admission by Cromwell, yet the popular prejudice against them, when anything occurred to arouse it, was not different in kind from the temper which invented the story of the pound of flesh. The Solicitor-General Coke at Lopez's trial "laid especial stress on the fact that Lopez was a Jew." "This perjured and murdering traitor and Jewish doctor," he said, "is worse than Judas himself." His judges too spoke of him as "that vile Jew." "On the scaffold he was interrupted with the cruelest jeers, and as the bolt fell the people shouted, 'He is a Jew!'"

At the time then of these occurrences the story of the

bond, which to us seems so incredible, would have presented no difficulty to faith. If a Jew could plot against a Christian queen, he might easily be credited with a plot against a Christian merchant. Accordingly the character of Shylock is drawn in the darkest colours. It was certainly intended to arouse, not sympathy, but horror and resentment. Shylock's motive, like that of Lopez, was avarice. He hated Antonio for lending money without interest, and laid his trap, though at the time there seemed little chance of its succeeding, in order to remove from Venice the one man who stood in the way of his greed. (i. 3. 39; iii. 1. 112; iii. 3. 21.) It may have been that Shakespeare himself had no sympathy, and intended us to have none, with Antonio's methods of showing his dislike to Shylock's occupation, however fashionable they may have been at the time. He puts into the Jew's mouth a most passionate vindication of the rights of his people to their equal share with Christians in a common humanity; but this does not alter the fact that Shylock was meditating an inhuman crime, and it is noticeable that Shylock himself never assigns Antonio's discourtesies as his motive for revenge, but always his interference with what he considered lawful money-making.

Of course Shakespeare has not made his Shylock a monster like Marlowe's Barabas. If he has shown in the person of the Jew to what extremities the love of money and of revenge may carry a man, he has not omitted from his portrait such other characteristics as the patriarchal dignity of his home-life (ii. 5. 27) and his strong tribal sentiment and religious separatism. But he has shown too how even these will give way before the stronger passion. Shylock's recollection of Leah, and the ring she gave him when he was a bachelor (iii. 1. 106), serve to point the contrast between his old and his present

self from which his daughter flies without compunction. (ii. 3. 2.) Even his aversion to eating with Gentiles gives way to his desire to witness something of the prodigality with which Bassanio will waste his borrowed means. (ii. 5. 14, 49.)

The other persons of the drama are but roughly characterised. We meet and converse, but we know less about them when the play is over than about Shakespeare's people in general. Not that they are unreal; for to become a character in a play of Shakespeare is in this like being born into the world, it ensures reality; but we have only a passing acquaintance with them, and they do not reveal themselves. Antonio is a kind, courteous gentleman, for whom his friends have a great regard; a good friend to Bassanio, a good friend to the poor; and that is almost all we know about him, except the fact of his melancholy, which is wholly unexplained. Of Bassanio we know even less. He is the principal lover of the piece, and makes love with a certain grace; but by the side of Romeo, or even Valentine, he is a shadow. Lorenzo is an artist who has fallen in love with Jessica for her beauty; to him we must ever be grateful for the moonlight scene of the fifth act. Of Jessica we know too little to judge of her character. It may be that Lorenzo, in calling her "wise, fair, and true," judges with a lover's partiality. She repels us by her want of natural affection, and by the light fingers she lays upon her father's property. Perhaps we are meant to see how the sins of the fathers are visited upon the children. Gratiano is a rattle, sufficiently described by himself and Bassanio. Salarino and Salanio (or Salerio)* have more in common than the letters of their names, and need not be distinguished; they are friends of Antonio, and help to fill the stage and the pauses in

* See note on iii. 2. 214.

the action. Launcelot recalls Launce, but he is inferior to him in humour. In short, the interest of the play is not the interest of character, but of plot. The hinges of the play are the bond scene and the trial scene; and it is to these that Shakespeare has devoted himself. (As to Portia, see what is said on p. viii., and in the notes on her different speeches.)

The date of the play has not been finally determined. It is mentioned by Meres in his *Wits' Treasury* in 1598, and was entered in that year at Stationers' Hall; but the latest probable date for its first appearance is two years earlier, since in a play, *Wily Beguiled*, probably written in 1596,* the moonlight scene between Lorenzo and Jessica is imitated. Two years earlier still mention is made in Henslowe's diary (August 25th, 1594) of a play called *The Venesyon Comodey*, which Malone judged to be the *Merchant of Venice*. It certainly seems a not unlikely description of the play from a stage manager's point of view; for not only is the scene laid principally in Venice, but many of the properties, such as the dresses of the doge and magnificoes, would be peculiar to Venice. And this date of 1594 is probable on another ground. It is the year of the Lopez case; and it may very well have been that Shakespeare was engaged to re-write the old play of *The Jew* to meet the occasion. As an objection to identifying the *Venesyon Comodey* with the *Merchant of Venice*, it has been stated by Mr. Fleay that Shakespeare's plays were never acted at the "Rose," which was Henslowe's theatre; but the history of the companies in that year is at present too uncertain for the statement to be received unsupported by evidence. The Rev. W. A. Harrison has pointed out a passage in Munday's

* The date of *Wily Beguiled* is fixed in this year by Prof. Hales and Dr. Furnivall, because of the reference to the Cadiz expedition.

translation of Silvayn's *Orator* (in which amongst others the case is argued "of a Jew who would for his debt have a pound of the flesh of a Christian") which certainly looks as if it had suggested Shylock's argument from the slaves in Venice. (See note on iv. 1. 87.) The translation did not appear until 1596; so that if the reference be granted, unless we assume that Shakespeare was acquainted with the French original, the date would seem to be fixed. It is certain, however, that Shakespeare altered some of his plays, and probable that he altered this play (see note on i. 2. 114), after the first appearance; and as the argument referred to is the one good thing in Silvayn's defence of the Jew, Shakespeare would probably have adopted it when the book appeared. On the whole, we may say that the date of the play lies about the year 1595, and with such an approximate date the evidence of style is in agreement.

*** Acknowledgment must be made here of the help I have received in preparing this edition. To Dr. Abbott I am especially indebted for his kindness in revising the proof-sheets of the notes, a process under which they could not but improve. I have also to thank Mr. A. H. Bullen, and Mr. Bowyer Nichols, for several suggestions. Other obligations are acknowledged in their place, except in the case of the Glossary, which, it will be understood, is compiled from the latest authorities.

H. C. B.

YATTENDON, *August*, 1887.

DRAMATIS PERSONÆ

DUKE OF VENICE.

PRINCE OF MOROCCO, } suitors to Portia.
PRINCE OF ARRAGON, }

ANTONIO, a Merchant of Venice.

BASSANIO, his kinsman, suitor to Portia.

GRATIANO, }
SALANIO, } friends to Antonio and Bassanio.
SALARINO, }

LORENZO, in love with Jessica.

SHYLOCK, a Jew.

TUBAL, a Jew, his friend.

LAUNCELOT GOBBO, a Clown, servant to Shylock, afterwards servant to Bassanio.

OLD GOBBO, father to Launcelot.

LEONARDO, servant to Bassanio.

BALTHAZAR, } servants to Portia.
STEPHANO, }

PORTIA, a rich heiress.

NERISSA, her waiting-maid.

JESSICA, daughter to Shylock.

Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants to Portia, and other Attendants.

SCENE: *Partly at Venice, and partly at Belmont.*

THE MERCHANT OF VENICE

ACT I.

SCENE I. *Venice. A street.*

Enter ANTONIO, SALARINO, *and* SALANIO.

ANT. In sooth, I know not why I am so sad.
It wearies me; you say, it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn:
And such a want-wit sadness makes of me,
That I have much ado to know myself.

SALAR. Your mind is tossing on the ocean,
There where your argosies with portly sail,
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers
That curt'sy to them, do them reverence
As they fly by them with their woven wings.

SALAN. Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass to know where sits the wind,
Peering in maps for ports, and piers, and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

SALAR. My wind cooling my broth,
Would blow me to an ague when I thought

What harm a wind too great might do at sea.
I should not see the sandy hour-glass run,
But I should think of shallows and of flats,
And see my wealthy Andrew docked in sand,
Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church,
And see the holy edifice of stone
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks;
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this, and shall I lack the thought
That such a thing bechanced would make me sad?
But tell not me; I know Antonio
Is sad to think upon his merchandise.

ANT. Believe me, no. I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year:
Therefore my merchandise makes me not sad.

SALAR. Why, then you are in love.

ANT. Fie, fie!

SALAR. Not in love neither: then let us say you are sad
Because you are not merry; and 't were as easy
For you to laugh and leap and say you are merry
Because you are not sad. Now, by two-headed Janus,
Nature hath framed strange fellows in her time:
Some that will evermore peep through their eyes
And laugh, like parrots, at a bag-piper,
And other of such vinegar aspect,
That they 'll not show their teeth in way of smile
Though Nestor swear the jest be laughable.

Enter BASSANIO, LORENZO, *and* GRATIANO.

SALAN. Here comes Bassanio, your most noble kinsman,
Gratiano, and Lorenzo. Fare ye well:
We leave you now with better company.

SALAR. I would have stayed till I had made you merry,
If worthier friends had not prevented me.

ANT. Your worth is very dear in my regard.

I take it, your own business calls on you,
And you embrace the occasion to depart.
SALAR. Good morrow, my good lords.
BASS. Good signiors both, when shall we laugh? say, when?
You grow exceeding strange: must it be so?
SALAR. We'll make our leisures to attend on yours.
[*Exeunt* SALARINO *and* SALANIO.
LOR. My Lord Bassanio, since you have found Antonio,
We two will leave you; but at dinner-time,
I pray you, have in mind where we must meet.
BASS. I will not fail you.
GRA. You look not well, signior Antonio;
You have too much respect upon the world:
They lose it that do buy it with much care.
Believe me, you are marvellously changed.
ANT. I hold the world but as the world, Gratiano;
A stage where every man must play a part,
And mine a sad one.
GRA. Let me play the Fool:
With mirth and laughter let old wrinkles come,
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man whose blood is warm within
Sit like his grandsire cut in alablaster,
Sleep when he wakes, and creep into the jaundice
By being peevish? I tell thee what, Antonio—
I love thee, and it is my love that speaks—
There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain
With purpose to be dressed in an opinion
Of wisdom, gravity, profound conceit;
As who should say, 'I am Sir Oracle,
And when I ope my lips, let no dog bark!'
O my Antonio, I do know of these,
That therefore only are reputed wise,
For saying nothing; when, I am very sure,
If they should speak would almost damn those ears,
Which, hearing them, would call their brothers fools.
I'll tell thee more of this another time:
But fish not with this melancholy bait
For this fool gudgeon, this opinion.

Come, good Lorenzo. Fare ye well awhile:
I 'll end my exhortation after dinner.

LOR. Well, we will leave you then till dinner-time.
I must be one of these same dumb wise men,
For Gratiano never lets me speak.

GRA. Well, keep me company but two years moe,
Thou shalt not know the sound of thine own tongue.

ANT. Farewell: I 'll grow a talker for this gear.
GRA. Thanks, i' faith; for silence is only commendable
In a neat's tongue dried.

[*Exeunt* GRATIANO *and* LORENZO.

ANT. Is that anything now?

BASS. Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them; and when you have them, they are not worth the search.

ANT. Well, tell me now, what lady is the same
To whom you swore a secret pilgrimage,
That you to-day promised to tell me of?

BASS. 'T is not unknown to you, Antonio,
How much I have disabled mine estate
By something showing a more swelling port
Than my faint means would grant continuance:
Nor do I now make moan to be abridged
From such a noble rate: but my chief care
Is to come fairly off from the great debts
Wherein my time, something too prodigal,
Hath left me gaged. To you, Antonio,
I owe the most, in money and in love;
And from your love I have a warranty
To unburthen all my plots and purposes
How to get clear of all the debts I owe.

ANT. I pray you, good Bassanio, let me know it;
And if it stand, as you yourself still do,
Within the eye of honour, be assured,
My purse, my person, my extremest means,
Lie all unlocked to your occasions.

BASS. In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight
The self-same way, with more advised watch,
To find the other forth, and by adventuring both
I oft found both. I urge this childhood proof

Because what follows is pure innocence.
I owe you much and, like a wilful youth,
That which I owe is lost; but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both
Or bring your latter hazard back again,
And thankfully rest debtor for the first.

ANT. You know me well, and herein spend but time
To wind about my love with circumstance;
And, out of doubt, you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have:
Then do but say to me what I should do,
That in your knowledge may by me be done,
And I am prest unto it: therefore, speak.

BASS. In Belmont is a lady richly left,
And she is fair, and, fairer than that word,
Of wondrous virtues. Sometimes from her eyes
I did receive fair speechless messages.
Her name is Portia; nothing undervalued
To Cato's daughter, Brutus' Portia;
Nor is the wide world ignorant of her worth,
For the four winds blow in from every coast
Renowned suitors; and her sunny locks
Hang on her temples like a golden fleece,
Which makes her seat of Belmont Colchos' strond,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift
That I should questionless be fortunate.

ANT. Thou know'st that all my fortunes are at sea;
Neither have I money, nor commodity
To raise a present sum: therefore go forth;
Try what my credit can in Venice do:
That shall be racked even to the uttermost,
To furnish thee to Belmont to fair Portia.
Go presently inquire, and so will I,
Where money is, and I no question make
To have it of my trust or for my sake.

[*Exeunt.*

SCENE II. *Belmont. A room in* PORTIA'S *house.*

Enter PORTIA, *with her* Waiting-woman, NERISSA.

POR. By my troth, Nerissa, my little body is aweary of this great world.

NER. You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are. And yet, for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no mean happiness therefore to be seated in the mean: superfluity comes sooner by white hairs, but competency lives longer.

POR. Good sentences and well pronounced.

NER. They would be better, if well followed.

POR. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than to be one of the twenty to follow mine own teaching. The brain may devise laws for the blood; but a hot temper leaps o'er a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word *choose!* I may neither choose who I would, nor refuse who I dislike; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse none?

NER. Your father was ever virtuous, and holy men at their death have good inspirations; therefore the lottery that he hath devised in these three chests, of gold, silver, and lead, (whereof who chooses his meaning, chooses you,) will, no doubt, never be chosen by any rightly, but one who you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

POR. I pray thee, over-name them, and as thou namest them I will describe them; and according to my description level at my affection.

NER. First, there is the Neapolitan prince.

POR. Ay, that's a colt indeed, for he doth nothing

but talk of his horse; and he makes it a great appropriation to his own good parts that he can shoe him himself.

NER. Then is there the county Palatine.

POR. He doth nothing but frown, as who should say, *And you will not have me, choose.* He hears merry tales and smiles not; I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two! 48

NER. How say you by the French lord, Monsieur Le Bon?

POR. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker, but, he! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the count Palatine: he is every man in no man; if a throstle sing, he falls straight a capering: he will fence with his own shadow. If I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him, for if he love me to madness, I shall never requite him.

NER. What say you then to Faulconbridge, the young baron of England? 61

POR. You know I say nothing to him, for he understands not me nor I him: he hath neither Latin, French, nor Italian; and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture; but, alas! who can converse with a dumb-show? How oddly he is suited! I think, he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour everywhere.

NER. What think you of the Scottish lord, his neighbour?

POR. That he hath a neighbourly charity in him; for he borrowed a box of the ear of the Englishman, and swore he would pay him again when he was able: I think the Frenchman became his surety and sealed under for another. 76

NER. How like you the young German, the duke of Saxony's nephew?

POR. Very vildly in the morning when he is sober, and most vildly in the afternoon when he is drunk: when he is best, he is a little worse than a man; and when he is

worst, he is little better than a beast. And the worst fall that ever fell, I hope I shall make shift to go without him.

NER. If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him. 86

POR. Therefore, for fear of the worst, I pray thee set a deep glass of Rhenish wine on the contrary casket, for if the devil be within, and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I will be married to a spunge.

NER. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home, and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition depending on the caskets. 97

POR. If I live to be as old as Sibylla, I will die as chaste as Diana unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable; for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure.

NER. Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the marquess of Montferrat?

POR. Yes, yes, it was Bassanio: as I think, so was he called.

NER. True, madam: he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

POR. I remember him well: and I remember him worthy of thy praise. 112

Enter a Serving-man.

How now? what news?

SERV. The four strangers seek for you, madam, to take their leave; and there is a forerunner come from a fifth, the prince of Morocco, who brings word the prince his master will be here to-night.

POR. If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his approach: if he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa. Sirrah, go before.
Whiles we shut the gate upon one wooer, another knocks at the door. [*Exeunt.*

SCENE III. *Venice. A public place.*

Enter BASSANIO *with* SHYLOCK *the Jew.*

SHY. Three thousand ducats; well.

BASS. Ay, sir, for three months.

SHY. For three months; well.

BASS. For the which, as I told you, Antonio shall be bound.

SHY. Antonio shall become bound; well.

BASS. May you stead me? Will you pleasure me? Shall I know your answer?

SHY. Three thousand ducats, for three months, and Antonio bound.

BASS. Your answer to that.

SHY. Antonio is a good man.

BASS. Have you heard any imputation to the contrary?

SHY. Oh no, no, no, no: my meaning in saying he is a good man is to have you understand me that he is sufficient: yet his means are in supposition. He hath an argosy bound to Tripolis, another to the Indies; I understand moreover upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath squandered abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves, I mean pirates; and then there is the peril of waters, winds, and rocks: the man is notwithstanding sufficient. Three thousand ducats; I think I may take his bond.

BASS. Be assured you may.

SHY. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio?

BASS. If it please you to dine with us.

SHY. Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following: but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here?

Enter ANTONIO.

BASS. This is Signior Antonio.

SHY. [*Aside.*] How like a fawning publican he looks!
I hate him for he is a Christian;
But more, for that in low simplicity
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursed be my tribe
If I forgive him!

BASS. Shylock, do you hear?

SHY. I am debating of my present store,
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months
Do you desire? [*To* ANT.] Rest you fair, good signior;
Your worship was the last man in our mouths.

ANT. Shylock, albeit I neither lend nor borrow
By taking nor by giving of excess,
Yet to supply the ripe wants of my friend,
I'll break a custom.—Is he yet possessed
How much ye would?

SHY. Ay, ay, three thousand ducats.

ANT. And for three months.

SHY. I had forgot: three months; you told me so.
Well then, your bond; and let me see,—But hear you:
Methought you said you neither lend nor borrow
Upon advantage.

ANT. I do never use it.

SHY. When Jacob grazed his uncle Laban's sheep,—
This Jacob from our holy Abram was
(As his wise mother wrought in his behalf)
The third possessor; ay, he was the third,—

ANT. And what of him? did he take interest?

SHY. No, not take interest; not as you would say
Directly interest: mark what Jacob did.
When Laban and himself were compromised,

That all the eanlings which were streaked and pied
Should fall as Jacob's hire,
The skilful shepherd pilled me certain wands,
And stuck them up before the fulsome ewes,
Who, then conceiving, did in eaning time
Fall party-coloured lambs, and those were Jacob's.
This was a way to thrive, and he was blest:
And thrift is blessing, if men steal it not.
ANT. This was a venture, sir, that Jacob served for;
A thing not in his power to bring to pass,
But swayed and fashioned by the hand of Heaven.
Was this inserted to make interest good?
Or is your gold and silver ewes and rams?
SHY. I cannot tell: I make it breed as fast.
But note me, signior.
ANT. Mark you this, Bassanio;
The devil can cite Scripture for his purpose.
An evil soul producing holy witness
Is like a villain with a smiling cheek,
A goodly apple rotten at the heart.
O, what a goodly outside falsehood hath!
SHY. Three thousand ducats! 'tis a good round sum.
Three months from twelve, then let me see the rate.
ANT. Well, Shylock, shall we be beholding to you?
SHY. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug;
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to then; you come to me, and you say,
Shylock, we would have moneys, you say so;
You that did void your rheum upon my beard
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say,
Hath a dog money? Is it possible,
A cur can lend three thousand ducats? or
Shall I bend low, and in a bondman's key,
With bated breath, and whispering humbleness,

Say this :—
Fair sir, you spit on me on Wednesday last;
You spurned me such a day; another time
You called me dog; and for these courtesies
I'll lend you thus much moneys?

ANT. I am as like to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends; for when did friendship take
A breed for barren metal of his friend?
But lend it rather to thine enemy;
Who, if he break, thou may'st with better face
Exact the penalty.

SHY. Why, look you, how you storm!
I would be friends with you, and have your love,
Forget the shames that you have stained me with,
Supply your present wants, and take no doit
Of usance for my moneys, and you 'll not hear me.
This is kind I offer.

BASS. This were kindness.

SHY. This kindness will I show.
Go with me to a notary, seal me there
Your single bond; and, in a merry sport,
If you repay me not on such a day,
In such a place, such sum or sums as are
Expressed in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.

ANT. Content, in faith: I 'll seal to such a bond,
And say there is much kindness in the Jew.

BASS. You shall not seal to such a bond for me:
I 'll rather dwell in my necessity.

ANT. Why, fear not, man; I will not forfeit it:
Within these two months, that 's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.

SHY. O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this:
If he should break his day, what should I gain
By the exaction of the forfeiture?
A pound of man's flesh taken from a man

Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour, I extend this friendship:
If he will take it, so; if not, adieu;
And for my love, I pray you, wrong me not.
ANT. Yes, Shylock, I will seal unto this bond.
SHY. Then meet me forthwith at the notary's,
Give him direction for this merry bond,
And I will go and purse the ducats straight;
See to my house, left in the fearful guard
Of an unthrifty knave; and presently
I will be with you.
ANT. Hie thee, gentle Jew. [*Exit* SHYLOCK.
The Hebrew will turn Christian: he grows kind.
BASS. I like not fair terms and a villain's mind.
ANT. Come on, in this there can be no dismay;
My ships come home a month before the day. [*Exeunt.*

ACT II.

SCENE I. *Belmont. A room in* PORTIA'S *house.*

Enter the Prince of MOROCCO, *and his Followers;* PORTIA, NERISSA, *and others of her Train. Flourish of cornets.*

MOR. Mislike me not for my complexion,
The shadowed livery of the burnished sun
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles,
And let us make incision for your love
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath feared the valiant; by my love, I swear,
The best regarded virgins of our clime
Have loved it too. I would not change this hue,
Except to steal your thoughts, my gentle queen.
POR. In terms of choice I am not solely led
By nice direction of a maiden's eyes:
Besides, the lottery of my destiny
Bars me the right of voluntary choosing;
But if my father had not scanted me
And hedged me by his wit to yield myself

His wife who wins me by that means I told you,
Yourself, renowned prince, then stood as fair
As any comer I have looked on yet,
For my affection.
MOR. Even for that I thank you:
Therefore, I pray you, lead me to the caskets
To try my fortune. By this scimitar,
That slew the Sophy and a Persian prince
That won three fields of Sultan Solyman,
I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when he roars for prey,
To win thee, lady. But, alas the while!
If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand;
So is Alcides beaten by his page;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.
POR. You must take your chance,
And either not attempt to choose at all,
Or swear before you choose, if you choose wrong,
Never to speak to lady afterward
In way of marriage: therefore be advised.
MOR. Nor will not. Come, bring me unto my chance.
POR. First, forward to the temple: after dinner
Your hazard shall be made.
MOR. Good fortune then,
To make me blest or cursed'st among men!
[*Cornets, and exeunt.*

SCENE II. *Venice. A street.*

Enter LAUNCELOT GOBBO.

LAUN. Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow, and tempts me, saying to me, *Gobbo, Launcelot Gobbo, good Launcelot,* or *good Gobbo,* or *good Launcelot Gobbo, use your legs, take the start, run away.* My conscience says, *No; take heed, honest Launcelot; take heed, honest Gobbo;* or, as aforesaid, *honest Launcelot Gobbo, do not*

run; scorn running with thy heels. Well, the most courageous fiend bids me pack: *Via!* says the fiend; *away!* says the fiend; *for the heavens, rouse up a brave mind,* says the fiend, *and run.* Well, my conscience, hanging about the neck of my heart, says very wisely to me, *My honest friend Launcelot, being an honest man's son*—or rather an honest woman's son; for, indeed, my father did something smack—something grow to—he had a kind of taste:—well, my conscience says, *Launcelot, budge not. Budge,* says the fiend: *Budge not,* says my conscience. *Conscience,* say I, *you counsel well; fiend,* say I, *you counsel well:* to be ruled by my conscience, I should stay with the Jew my master, who (God bless the mark) is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly, the Jew is the very devil incarnation, and, in my conscience, my conscience is but a kind of hard conscience to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your commandment; I will run. 28

Enter old GOBBO, *with a basket.*

GOB. Master young man, you, I pray you, which is the way to Master Jew's?

LAUN. [*Aside.*] O heavens, this is my true-begotten father, who, being more than sand-blind, high gravel-blind, knows me not: I will try confusions with him.

GOB. Master young gentleman, I pray you, which is the way to Master Jew's?

LAUN. Turn up on your right hand at the next turning, but at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house. 39

GOB. By God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him, or no?

LAUN. Talk you of young Master Launcelot? [*Aside.*] Mark me now; now will I raise the waters. Talk you of young Master Launcelot?

GOB. No master, sir, but a poor man's son: his father, though I say 't, is an honest exceeding poor man; and, God be thanked, well to live. 48

LAUN. Well, let his father be what a will, we talk of young Master Launcelot.

GOB. Your worship's friend, and Launcelot, sir.

LAUN. But I pray you, *ergo*, old man, *ergo*, I beseech you, talk you of young Master Launcelot?

GOB. Of Launcelot, an't please your mastership.

LAUN. *Ergo*, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman (according to Fates and Destinies, and such odd sayings, the Sisters Three, and such branches of learning) is indeed deceased; or, as you would say in plain terms, gone to heaven. 59

GOB. Marry, God forbid! the boy was the very staff of my age, my very prop.

LAUN. Do I look like a cudgel, or a hovel-post, a staff, or a prop? Do you know me, father?

GOB. Alack the day! I know you not, young gentleman; but, I pray you tell me, is my boy (God rest his soul) alive or dead?

LAUN. Do you not know me, father?

GOB. Alack, sir, I am sand-blind; I know you not.

LAUN. Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son. [*Kneels.*] Give me your blessing. Truth will come to light; murder cannot be hid long, a man's son may, but in the end truth will out. 74

GOB. Pray you, sir, stand up. I am sure you are not Launcelot, my boy.

LAUN. Pray you, let's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be.

GOB. I cannot think you are my son.

LAUN. I know not what I shall think of that; but I am Launcelot, the Jew's man, and I am sure Margery your wife is my mother.

GOB. Her name is Margery, indeed: I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be! what a beard hast thou got: thou hast got more hair on thy chin, than Dobbin my fill-horse has on his tail. 88

LAUN. It should seem then that Dobbin's tail grows backward. I am sure he had more hair of his tail than I have of my face, when I last saw him.

GOB. Lord! how art thou changed! How dost thou and thy master agree? I have brought him a present. How gree you now?

LAUN. Well, well; but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master's a very Jew: give him a present! give him a halter: I am famished in his service. You may tell every finger I have with my ribs. Father, I am glad you are come: give me your present to one Master Bassanio, who indeed gives rare new liveries; if I serve not him, I will run as far as God has any ground. O rare fortune, here comes the man: to him, father; for I am a Jew, if I serve the Jew any longer.

Enter BASSANIO, *with* LEONARDO, *and other Followers.*

BASS. You may do so, but let it be so hasted, that supper be ready at the farthest by five of the clock. See these letters delivered, put the liveries to making, and desire Gratiano to come anon to my lodging.

LAUN. To him, father. [*Exit a* Servant.

GOB. God bless your worship!

BASS. Gramercy. Wouldst thou aught with me?

GOB. Here's my son, sir, a poor boy,—

LAUN. Not a poor boy, sir, but the rich Jew's man, that would, sir, as my father shall specify,—

GOB. He hath a great infection, sir, as one would say, to serve—

LAUN. Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify,—

GOB. His master and he (saving your worship's reverence) are scarce cater-cousins,—

LAUN. To be brief, the very truth is, that the Jew having done me wrong, doth cause me, as my father, being, I hope, an old man, shall frutify unto you,—

GOB. I have here a dish of doves, that I would bestow upon your worship; and my suit is,—

LAUN. In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man; and, though I say it, though old man, yet poor man, my father.

BASS. One speak for both. What would you?

LAUN. Serve you, sir.

GOB. That is the very defect of the matter, sir.

BASS. I know thee well; thou hast obtained thy suit:
Shylock, thy master, spoke with me this day
And hath preferred thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

LAUN. The old proverb is very well parted between my master Shylock and you, sir: you have the grace of God, sir, and he hath enough.

BASS. Thou speak'st it well. Go, father, with thy son.
Take leave of thy old master, and inquire
My lodging out. [*To his Followers.*] Give him a livery
More guarded than his fellows': see it done.

LAUN. Father, in. I cannot get a service, no; I have ne'er a tongue in my head. Well: [*looking on his palm*] if any man in Italy have a fairer table, which doth offer to swear upon a book, I shall have good fortune. Go to, here's a simple line of life, here's a small trifle of wives, alas, fifteen wives is nothing; aleven widows, and nine maids, is a simple coming-in for one man. and then, to scape drowning thrice, and to be in peril of my life with the edge of a feather-bed, here are simple scapes: well, if Fortune be a woman, she's a good wench for this gear. Father, come; I'll take my leave of the Jew in the twinkling of an eye.

[*Exeunt* LAUNCELOT *and old* GOBBO.

BASS. I pray thee, good Leonardo, think on this.
These things being bought and orderly bestowed,
Return in haste, for I do feast to-night
My best-esteemed acquaintance: hie thee, go.

LEON. My best endeavours shall be done herein.

Enter GRATIANO.

GRA. Where is your master?

LEON. Yonder, sir, he walks. [*Exit.*

GRA. Signior Bassanio,—

BASS. Gratiano.

GRA. I have a suit to you.

BASS. You have obtained it.

GRA. You must not deny me: I must go with you to Belmont.

BASS. Why then you must. But hear thee, Gratiano:
Thou art too wild, too rude, and bold of voice;

Parts that become thee happily enough,
And in such eyes as ours appear not faults,
But where thou art not known, why, there they show
Something too liberal. Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit, lest, through thy wild behaviour,
I be misconstred in the place I go to,
And lose my hopes.

GRA. Signior Bassanio, hear me:
If I do not put on a sober habit,
Talk with respect, and swear but now and then,
Wear prayer-books in my pocket, look demurely,
Nay more, while grace is saying, hood mine eyes
Thus with my hat, and sigh, and say *amen*,
Use all the observance of civility
Like one well studied in a sad ostent
To please his grandam, never trust me more.

BASS. Well, we shall see your bearing.

GRA. Nay, but I bar to-night; you shall not gauge me
By what we do to-night.

BASS. No, that were pity.
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That purpose merriment. But fare you well:
I have some business.

GRA. And I must to Lorenzo and the rest:
But we will visit you at supper-time. [*Exeunt.*

SCENE III. *The same. A room in* SHYLOCK'S *house.*

Enter JESSICA *and* LAUNCELOT.

JES. I am sorry thou wilt leave my father so:
Our house is hell, and thou, a merry devil,
Didst rob it of some taste of tediousness.
But fare thee well; there is a ducat for thee:
And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest:
Give him this letter, do it secretly:
And so farewell; I would not have my father
See me in talk with thee.

LAUN. Adieu! tears exhibit my tongue. Most beautiful pagan, most sweet Jew! If a Christian do not play the knave and get thee, I am much deceived. But, adieu!

these foolish drops do something drown my manly spirit: adieu!

JES. Farewell, good Launcelot. [*Exit* LAUNCELOT.
Alack, what heinous sin is it in me,
To be ashamed to be my father's child!
But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this strife,
Become a Christian and thy loving wife. [*Exit.*

SCENE IV. *The same. A street.*

Enter GRATIANO, LORENZO, SALARINO, *and* SALANIO.

LOR. Nay, we will slink away in supper-time,
Disguise us at my lodging, and return
All in an hour.

GRA. We have not made good preparation.

SALAR. We have not spoke us yet of torch-bearers.

SALAN. 'Tis vile unless it may be quaintly ordered,
And better, in my mind, not undertook.

LOR. 'Tis now but four a-clock, we have two hours
To furnish us.

Enter LAUNCELOT *with a letter.*

Friend Launcelot, what's the news?

LAUN. And it shall please you to break up this, it shall seem to signify. [*Giving a letter.*

LOR. I know the hand: in faith, 'tis a fair hand,
And whiter than the paper it writ on
Is the fair hand that writ.

GRA. Love-news, in faith.

LAUN. By your leave, sir.

LOR. Whither goest thou?

LAUN. Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

LOR. Hold here, take this: tell gentle Jessica
I will not fail her, speak it privately: [*Exit* LAUNCELOT.
Go, gentlemen,
Will you prepare you for this masque to-night?
I am provided of a torch-bearer.

SALAR. Ay, marry, I 'll be gone about it straight.

SALAN. And so will I.

LOR. Meet me and Gratiano

At Gratiano's lodging some hour hence.
SALAR. 'Tis good we do so.
[*Exeunt* SALARINO *and* SALANIO.
GRA. Was not that letter from fair Jessica?
LOR. I must needs tell thee all. She hath directed
How I shall take her from her father's house,
What gold and jewels she is furnished with,
What page's suit she hath in readiness.
If e'er the Jew her father come to Heaven,
It will be for his gentle daughter's sake;
And never dare misfortune cross her foot,
Unless she do it under this excuse,
That she is issue to a faithless Jew.
Come, go with me, peruse this as thou goest:
Fair Jessica shall be my torch-bearer. [*Exeunt.*

SCENE V. *The same. Before* SHYLOCK'S *house.*

Enter SHYLOCK *and* LAUNCELOT.

SHY. Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio;
What, Jessica! thou shalt not gormandise
As thou hast done with me; what, Jessica!
And sleep and snore, and rend apparel out.
Why, Jessica, I say!
LAUN. Why, Jessica!
SHY. Who bids thee call? I do not bid thee call.
LAUN. Your worship was wont to tell me I could do nothing without bidding.

Enter JESSICA.

JES. Call you? What is your will?
SHY. I am bid forth to supper, Jessica:
There are my keys. But wherefore should I go?
I am not bid for love; they flatter me:
But yet I 'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house. I am right loath to go:
There is some ill a brewing towards my rest,
For I did dream of money-bags to-night.
LAUN. I beseech you, sir, go: my young master doth expect your reproach.
SHY. So do I his.

LAUN. And they have conspired together, I will not say you shall see a masque; but if you do, then it was not for nothing that my nose fell a bleeding on Black-Monday last, at six a-clock i' th' morning, falling out that year on Ash-Wednesday was four year in th' afternoon.

SHY. What, are there masques? Hear you me, Jessica,
Lock up my doors, and when you hear the drum,
And the vile squealing of the wry-necked fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnished faces:
But stop my house's ears, I mean my casements,
Let not the sound of shallow foppery enter
My sober house. By Jacob's staff I swear,
I have no mind of feasting forth to-night:
But I will go: Go you before me, sirrah,
Say, I will come.

LAUN. I will go before, sir.—Mistress, look out at window, for all this;
There will come a Christian by,
Will be worth a Jewess' eye. [*Exit.*

SHY. What says that fool of Hagar's offspring? ha!

JES. His words were *Farewell, mistress;* nothing else.

SHY. The patch is kind enough, but a huge feeder,
Snail-slow in profit, and he sleeps by day
More than the wild cat: drones hive not with me,
Therefore I part with him, and part with him
To one that I would have him help to waste
His borrowed purse. Well, Jessica, go in,
Perhaps I will return immediately.
Do as I bid you; shut doors after you:
Fast bind, fast find;
A proverb never stale in thrifty mind. [*Exit.*

JES. Farewell; and if my fortune be not crost,
I have a father, you a daughter, lost. [*Exit.*

SCENE VI. *The same.*

Enter GRATIANO *and* SALARINO, *masqued.*

GRA. This is the penthouse under which Lorenzo
Desired us to make stand.

SALAR. His hour is almost past.

GRA. And it is marvel he outdwells his hour,
For lovers ever run before the clock.
SALAR. O ten times faster Venus' pigeons fly
To seal love's bonds new-made, than they are wont
To keep obliged faith unforfeited!
GRA. That ever holds: who riseth from a feast
With that keen appetite that he sits down?
Where is the horse that doth untread again
His tedious measures with the unbated fire
That he did pace them first? All things that are,
Are with more spirit chased than enjoyed.

Enter LORENZO.

SALAR. Here comes Lorenzo; more of this hereafter.
LOR. Sweet friends, your patience for my long abode;
Not I, but my affairs, have made you wait:
When you shall please to play the thieves for wives
I'll watch as long for you then. Approach;
Here dwells my father Jew. Ho, who's within?

Enter JESSICA *above, in boy's clothes.*

JES. Who are you? Tell me for more certainty,
Albeit I'll swear that I do know your tongue.
LOR. Lorenzo, and thy love.
JES. Lorenzo, certain; and my love, indeed,
For who love I so much? And now who knows
But you, Lorenzo, whether I am yours?
LOR. Heaven and thy thoughts are witness that thou art.
JES. Here, catch this casket: it is worth the pains.
I am glad 't is night, you do not look on me,
For I am much ashamed of my exchange:
But love is blind, and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformed to a boy.
LOR. Descend, for you must be my torch-bearer.
JES. What, must I hold a candle to my shames?
They in themselves, good sooth, are too too light.
Why, 't is an office of discovery, love,
And I should be obscured.
LOR. So are you, sweet,
Even in the lovely garnish of a boy.

But come at once;
For the close night doth play the runaway,
And we are stayed for at Bassanio's feast.
JES. I will make fast the doors, and gild myself
With some moe ducats, and be with you straight.
[*Exit from above.*
GRA. Now, by my hood, a Gentile, and no Jew.
LOR. Beshrew me, but I love her heartily;
For she is wise, if I can judge of her,
And fair she is, if that mine eyes be true,
And true she is, as she hath proved herself;
And therefore, like herself, wise, fair, and true,
Shall she be placed in my constant soul.

Enter JESSICA.

What, art thou come? On, gentlemen; away!
Our masquing mates by this time for us stay.
[*Exit with* JESSICA *and* SALARINO.

Enter ANTONIO.

ANT. Who's there?
GRA. Signior Antonio?
ANT. Fie, fie, Gratiano, where are all the rest?
'T is nine a-clock, our friends all stay for you:
No masque to-night; the wind is come about;
Bassanio presently will go aboard;
I have sent twenty out to seek for you.
GRA. I am glad on 't, I desire no more delight
Than to be under sail and gone to-night. [*Exeunt.*

SCENE VII. *Belmont. An apartment in* PORTIA'S *house.*

Enter PORTIA, *with the Prince of* MOROCCO, *and both their Trains.*

POR. Go draw aside the curtains, and discover
The several caskets to this noble prince.
Now make your choice.
MOR. The first, of gold, who this inscription bears,
Who chooseth me shall gain what many men desire.
The second, silver, which this promise carries,
Who chooseth me shall get as much as he deserves.
This third, dull lead, with warning all as blunt,

Who chooseth me must give and hazard all he hath.
How shall I know if I do choose the right?
POR. The one of them contains my picture, prince:
If you choose that, then I am yours withal.
MOR. Some god direct my judgement! Let me see;
I will survey the inscriptions back again.
What says this leaden casket?
Who chooseth me must give and hazard all he hath.
'Must give' for what? for lead? hazard for lead?
This casket threatens. Men that hazard all
Do it in hope of fair advantages:
A golden mind stoops not to shows of dross,
I'll then nor give, nor hazard, aught for lead.
What says the silver with her virgin hue?
Who chooseth me shall get as much as he deserves.
'As much as he deserves'? Pause there, Morocco,
And weigh thy value with an even hand.
If thou beest rated by thy estimation,
Thou dost deserve enough; and yet enough
May not extend so far as to the lady;
And yet to be afeard of my deserving
Were but a weak disabling of myself.
As much as I deserve! Why, that's the lady:
I do in birth deserve her, and in fortunes,
In graces, and in qualities of breeding;
But more than these, in love I do deserve.
What if I strayed no further, but chose here?
Let's see once more this saying graved in gold:
Who chooseth me shall gain what many men desire.
Why, that's the lady: all the world desires her.
From the four corners of the earth they come
To kiss this shrine, this mortal-breathing saint.
The Hyrcanian deserts, and the vasty wilds
Of wide Arabia, are as throughfares now
For princes to come view fair Portia.
The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar
To stop the foreign spirits, but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is't like that lead contains her? 'T were damnation
To think so base a thought: it were too gross
To rib her cerecloth in the obscure grave.

Or shall I think in silver she's immured,
Being ten times undervalued to tried gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in England
A coin, that bears the figure of an angel
Stamped in gold, but that's insculped upon;
But here an angel in a golden bed
Lies all within. Deliver me the key:
Here do I choose, and thrive I as I may!

POR. There, take it, prince; and if my form lie there,
Then I am yours. [*He unlocks the golden casket.*

MOR. What have we here?
A carrion death, within whose empty eye
There is a written scroll. I'll read the writing.

[*Reads.*] *All that glisters is not gold;*
Often have you heard that told:
Many a man his life hath sold
But my outside to behold:
Gilded tombs do worms infold.
Had you been as wise as bold,
Young in limbs, in judgment old,
Your answer had not been inscroll'd;
Fare you well, your suit is cold.

Cold, indeed, and labour lost:
Then, farewell heat, and welcome frost:
Portia, adieu, I have too grieved a heart,
To take a tedious leave: thus losers part. [*Exit.*

POR. A gentle riddance. Draw the curtains; go.
Let all of his complexion choose me so. [*Exeunt.*

SCENE VIII. *Venice. A street.*

Enter SALARINO *and* SALANIO.

SALAR. Why, man, I saw Bassanio under sail:
With him is Gratiano gone along;
And in their ship, I'm sure, Lorenzo is not.

SALAN. The villain Jew with outcries raised the Duke,
Who went with him to search Bassanio's ship.

SALAR. He came too late, the ship was under sail:
But there the Duke was given to understand
That in a gondola were seen together
Lorenzo and his amorous Jessica.

Besides, Antonio certified the Duke
They were not with Bassanio in his ship.
SALAN. I never heard a passion so confused,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stolen from me by my daughter!
And jewels, two stones, two rich and precious stones,
Stolen by my daughter! Justice! find the girl!
She hath the stones upon her, and the ducats!
SALAR. Why, all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats.
SALAN. Let good Antonio look he keep his day,
Or he shall pay for this.
SALAR. Marry, well remembered.
I reasoned with a Frenchman yesterday,
Who told me, in the narrow seas that part
The French and English, there miscarried
A vessel of our country richly fraught.
I thought upon Antonio when he told me,
And wished in silence that it were not his.
SALAN. You were best to tell Antonio what you hear;
Yet do not suddenly, for it may grieve him.
SALAR. A kinder gentleman treads not the earth.
I saw Bassanio and Antonio part:
Bassanio told him he would make some speed
Of his return: he answered, *Do not so;*
Slubber not business for my sake, Bassanio,
But stay the very riping of the time;
And for the Jew's bond which he hath of me,
Let it not enter in your mind of love;
Be merry, and employ your chiefest thoughts
To courtship and such fair ostents of love,
As shall conveniently become you there.
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,
And with affection wondrous sensible
He wrung Bassanio's hand; and so they parted.
SALAN. I think he only loves the world for him.
I pray thee, let us go and find him out,

And quicken his embraced heaviness
With some delight or other.
SALAR. Do we so. [*Exeunt.*

SCENE IX. *Belmont. A room in* PORTIA'S *house.*

Enter NERISSA, *with a* Servitor.

NER. Quick, quick, I pray thee, draw the curtain straight,
The prince of Arragon hath ta'en his oath,
And comes to his election presently.

Enter the Prince of ARRAGON, PORTIA, *and their Trains. Flourish of cornets.*

POR. Behold there stand the caskets, noble prince:
If you choose that wherein I am contained,
Straight shall our nuptial rites be solemnised;
But if you fail, without more speech, my lord,
You must be gone from hence immediately.
AR. I am enjoined by oath to observe three things:
First, never to unfold to any one
Which casket 'twas I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage;
Lastly,
If I do fail in fortune of my choice,
Immediately to leave you and be gone.
POR. To these injunctions every one doth swear
That comes to hazard for my worthless self.
AR. And so have I addressed me. Fortune now
To my heart's hope! Gold, silver, and base lead,
Who chooseth me must give and hazard all he hath:
You shall look fairer, ere I give, or hazard.
What says the golden chest? ha! let me see:—
Who chooseth me shall gain what many men desire.
'What many men desire': that many may be meant
By the fool multitude, that choose by show,
Not learning more than the fond eye doth teach,
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,
Even in the force and road of casualty.
I will not choose what many men desire,

Because I will not jump with common spirits
And rank me with the barbarous multitudes.
Why, then to thee, thou silver treasure-house;
Tell me once more what title thou dost bear:
Who chooseth me shall get as much as he deserves.
And well said too; for who shall go about
To cozen fortune and be honourable
Without the stamp of merit? Let none presume
To wear an undeserved dignity:
O that estates, degrees, and offices
Were not derived corruptly, and that clear honour
Were purchased by the merit of the wearer!
How many then should cover that stand bare;
How many be commanded that command;
How much low peasantry would then be gleaned
From the true seed of honour; and how much honour
Picked from the chaff and ruin of the times,
To be new-varnished! Well, but to my choice:
Who chooseth me shall get as much as he deserves.
I will assume desert. Give me a key for this,
And instantly unlock my fortunes here.
[*He opens the silver casket.*

POR. Too long a pause for that which you find there.

AR. What's here? the portrait of a blinking idiot,
Presenting me a scedule! I will read it.
How much unlike art thou to Portia!
How much unlike my hopes and my deservings!
Who chooseth me shall have as much as he deserves:
Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?

POR. To offend and judge are distinct offices,
And of opposed natures.

AR. What is here?

[*Reads.*] *The fire seven times tried this,*
Seven times tried that judgment is
That did never choose amiss.
Some there be that shadows kiss,
Such have but a shadow's bliss:
There be fools alive, I wis,
Silvered o'er, and so was this:
Take what wife you will to bed,
I will ever be your head:
So be gone; you are sped.

Still more fool I shall appear
By the time I linger here:
With one fool's head I came to woo,
But I go away with two.
Sweet, adieu. I 'll keep my oath,
Patiently to bear my wroth. [*Exeunt* ARRAGON *and train.*
POR. Thus hath the candle singed the moth.
O these deliberate fools, when they do choose
They have the wisdom by their wit to lose.
NER. The ancient saying is no heresy,
Hanging and wiving goes by destiny.
POR. Come, draw the curtain, Nerissa.

Enter a Messenger.

MESS. Where is my lady?
POR. Here: what would my lord?
MESS. Madam, there is alighted at your gate
A young Venetian, one that comes before
To signify the approaching of his lord,
From whom he bringeth sensible regreets,
To wit, besides commends and courteous breath,
Gifts of rich value. Yet I have not seen
So likely an ambassador of love:
A day in April never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.
POR. No more, I pray thee, I am half afeard
Thou wilt say anon he is some kin to thee,
Thou spend'st such high-day wit in praising him.
Come, come, Nerissa, for I long to see
Quick Cupid's post that comes so mannerly.
NER. Bassanio, lord Love, if thy will it be! [*Exeunt.*

ACT III.

SCENE I. *Venice. A street.*

Enter SALANIO *and* SALARINO.

SALAN. Now, what news on the Rialto?
SALAR. Why, yet it lives there unchecked that Antonio hath a ship of rich lading wrecked on the Narrow Seas; the Goodwins, I think they call the place, a very dangerous

flat and fatal, where the carcases of many a tall ship lie buried, as they say, if my gossip Report be an honest woman of her word.

SALAN. I would she were as lying a gossip in that as ever knapped ginger or made her neighbours believe she wept for the death of a third husband. But it is true, without any slips of prolixity or crossing the plain highway of talk, that the good Antonio, the honest Antonio—O that I had a title good enough to keep his name company—

SALAR. Come, the full stop.

SALAN. Ha, what sayest thou? Why, the end is, he hath lost a ship.

SALAR. I would it might prove the end of his losses.

SALAN. Let me say *amen* betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

Enter SHYLOCK.

How now, Shylock, what news among the merchants?

SHY. You knew, none so well, none so well as you, of my daughter's flight.

SALAR. That's certain: I, for my part, knew the tailor that made the wings she flew withal.

SALAN. And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam.

SHY. She is damned for it.

SALAR. That's certain, if the devil may be her judge.

SHY. My own flesh and blood to rebel!

SALAR. There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and Rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no?

SHY. There I have another bad match; a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that used to come so smug upon the mart: Let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

SALAR. Why, I am sure, if he forfeit, thou wilt not take his flesh; what's that good for?

SHY. To bait fish withal; if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hin-

dered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? why, revenge. The villainy you teach me, I will execute; and it shall go hard but I will better the instruction. 62

Enter a Servant.

SERV. Gentlemen, my master Antonio is at his house, and desires to speak with you both.

SALAR. We have been up and down to seek him.

SALAN. Here comes another of the tribe, a third cannot be matched, unless the devil himself turn Jew.

[*Exeunt* SALANIO, SALARINO, *and* Servant.

Enter TUBAL.

SHY. How now, Tubal? What news from Genoa? Hast thou found my daughter?

TUB. I often came where I did hear of her, but cannot find her. 71

SHY. Why there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort. The curse never fell upon our nation till now; I never felt it till now; two thousand ducats in that, and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so; and I know not what's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the thief, and no satisfaction, no revenge; nor no ill luck stirring, but what lights

a my shoulders; no sighs, but a my breathing; no tears, but a my shedding. 84

TUB. Yes, other men have ill luck too. Antonio, as I heard in Genoa—

SHY. What, what, what? ill luck, ill luck?

TUB. —hath an argosy cast away, coming from Tripolis.

SHY. I thank God! I thank God! Is it true? is it true?

TUB. I spoke with some of the sailors that escaped the wreck.

SHY. I thank thee, good Tubal. Good news, good news:—Ha, ha! . . . hear . . . in Genoa?

TUB. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

SHY. Thou stick'st a dagger in me. I shall never see my gold again. Fourscore ducats at a sitting! fourscore ducats! 98

TUB. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

SHY. I am very glad of it: I'll plague him; I'll torture him; I am glad of it.

TUB. One of them showed me a ring that he had of your daughter for a monkey.

SHY. Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah, when I was a bachelor. I would not have given it for a wilderness of monkeys.

TUB. But Antonio is certainly undone. 109

SHY. Nay, that's true, that's very true. Go, Tubal, fee me an officer, bespeak him a fortnight before. I will have the heart of him, if he forfeit; for were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue: go, good Tubal; at our synagogue, Tubal. [*Exeunt.*

SCENE II. *Belmont. A room in* PORTIA'S *house.*

Enter BASSANIO, PORTIA, GRATIANO, NERISSA, *and* Attendants.

POR. I pray you, tarry; pause a day or two
Before you hazard, for in choosing wrong
I lose your company; therefore, forbear awhile.
There's something tells me, but it is not love,
I would not lose you, and you know yourself,

Hate counsels not in such a quality;
But lest you should not understand me well
(And yet a maiden hath no tongue but thought)
I would detain you here some month or two
Before you venture for me. I could teach you
How to choose right, but then I am forsworn;
So will I never be: so may you miss me;
But if you do, you'll make me wish a sin,
That I had been forsworn. Beshrew your eyes,
They have o'erlooked me, and divided me:
One half of me is yours, the other half yours,
Mine own, I would say; but if mine, then yours,
And so all yours. O, these naughty times
Puts bars between the owners and their rights;
And so, though yours, not yours; prove it so,
Let Fortune go to hell for it, not I.
I speak too long; but 'tis to peise the time,
To eche it, and to draw it out in length,
To stay you from election.

BASS. Let me choose,
For as I am, I live upon the rack.

POR. Upon the rack, Bassanio: then confess
What treason there is mingled with your love.

BASS. None, but that ugly treason of mistrust
Which makes me fear the enjoying of my love.
There may as well be amity and life
'Tween snow and fire as treason and my love.

POR. Ay, but I fear you speak upon the rack,
Where men enforced do speak anything.

BASS. Promise me life, and I'll confess the truth.

POR. Well then, confess and live.

BASS. Confess and love
Had been the very sum of my confession:
O happy torment, when my torturer
Doth teach me answers for deliverance:
But let me to my fortune and the caskets.

POR. Away then, I am locked in one of them,
If you do love me, you will find me out.
Nerissa and the rest, stand all aloof.
Let music sound, while he doth make his choice,
Then, if he lose, he makes a swan-like end,
Fading in music. That the comparison
May stand more proper, my eye shall be the stream

And watery death-bed for him. He may win;
And what is music then? then music is
Even as the flourish when true subjects bow
To a new-crowned monarch; such it is,
As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear,
And summon him to marriage. Now he goes,
With no less presence but with much more love
Than young Alcides when he did redeem
The virgin tribute paid by howling Troy
To the sea-monster: I stand for sacrifice,
The rest aloof are the Dardanian wives,
With bleared visages, come forth to view
The issue of the exploit: go, Hercules,
Live thou, I live: with much much more dismay
I view the fight than thou that mak'st the fray.

A song, the whilst BASSANIO *comments on the caskets to himself.*

Tell me where is fancy bred,
Or in the heart, or in the head?
How begot, how nourished?
Reply, reply.

It is engendered in the eyes,
With gazing fed, and fancy dies
In the cradle where it lies,
Let us all ring fancy's knell:
I'll begin it,—Ding, dong, bell.

ALL. *Ding, dong, bell.*

BASS. So may the outward shows be least themselves:
The world is still deceived with ornament.
In law, what plea so tainted and corrupt
But, being seasoned with a gracious voice,
Obscures the show of evil? In religion,
What damned error but some sober brow
Will bless it and approve it with a text,
Hiding the grossness with fair ornament?
There is no vice so simple but assumes
Some mark of virtue on his outward parts.
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins

The beards of Hercules and frowning Mars,
Who, inward searched, have livers white as milk,
And these assume but valour's excrement,
To render them redoubted. Look on beauty,
And you shall see 't is purchased by the weight,
Which therein works a miracle in nature,
Making them lightest that wear most of it:
So are those crisped snaky golden locks,
Which make such wanton gambols with the wind
Upon supposed fairness, often known
To be the dowry of a second head,
The skull that bred them in the sepulchre.
Thus ornament is but the guiled shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on
To entrap the wisest. Therefore, thou gaudy gold,
Hard food for Midas, I will none of thee;
Nor none of thee, thou pale and common drudge
'Tween man and man: but thou, thou meagre lead,
Which rather threat'nest than dost promise aught,
Thy paleness moves me more than eloquence,
And here choose I. Joy be the consequence!

POR. [*Aside.*] How all the other passions fleet to air,
As doubtful thoughts, and rash-embraced despair,
And shuddering fear, and green-eyed jealousy!
O love, be moderate, allay thy ecstasy,
In measure rain thy joy, scant this excess:
I feel too much thy blessing! make it less,
For fear I surfeit!

BASS. What find I here?
[*Opening the leaden casket.*
Fair Portia's counterfeit. What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are severed lips
Parted with sugar breath; so sweet a bar
Should sunder such sweet friends. Here in her hairs,
The painter plays the spider and hath woven
A golden mesh to entrap the hearts of men
Faster than gnats in cobwebs. But her eyes,
How could he see to do them? having made one
Methinks it should have power to steal both his,

And leave itself unfurnished : yet look, how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here 's the scroll,
The continent and summary of my fortune :

[*Reads.*] *You that choose not by the view,*
Chance as fair, and choose as true.
Since this fortune falls to you,
Be content, and seek no new.
If you be well pleased with this,
And hold your fortune for your bliss,
Turn you where your Lady is,
And claim her with a loving kiss.

A gentle scroll. Fair lady, by your leave,
I come by note, to give and to receive.
Like one of two contending in a prize,
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or no ;
So, thrice fair lady, stand I, even so,
As doubtful whether what I see be true,
Until confirmed, signed, ratified by you.

POR. You see me, Lord Bassanio, where I stand,
Such as I am : though for myself alone
I would not be ambitious in my wish,
To wish myself much better, yet for you
I would be trebled twenty times myself ;
A thousand times more fair, ten thousand times more rich ;
That, only to stand high in your account,
I might in virtues, beauties, livings, friends,
Exceed account : but the full sum of me
Is sum of something, which, to term in gross,
Is an unlessoned girl, unschooled, unpractised,
Happy in this, she is not yet so old
But she may learn ; happier than this,
She is not bred so dull but she can learn ;
Happiest of all is that her gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted : but now I was the lord

Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants, and this same myself
Are yours, my lord. I give them with this ring,
Which when you part from, lose, or give away,
Let it presage the ruin of your love
And be my vantage to exclaim on you.
BASS. Madam, you have bereft me of all words,
Only my blood speaks to you in my veins,
And there is such confusion in my powers
As after some oration, fairly spoke
By a beloved prince, there doth appear
Among the buzzing pleased multitude;
Where every something, being blent together,
Turns to a wild of nothing, save of joy,
Expressed, and not expressed. But when this ring
Parts from this finger, then parts life from hence:
O, then be bold to say Bassanio's dead.
NER. My lord and lady, it is now our time,
That have stood by and seen our wishes prosper,
To cry *good joy*. Good joy, my lord and lady!
GRA. My lord Bassanio, and my gentle lady,
I wish you all the joy that you can wish;
For, I am sure, you can wish none from me:
And, when your honours mean to solemnise
The bargain of your faith, I do beseech you
Even at that time I may be married too.
BASS. With all my heart, so thou canst get a wife.
GRA. I thank your lordship, you have got me one,
My eyes, my lord, can look as swift as yours;
You saw the mistress, I beheld the maid;
You loved, I loved, for intermission
No more pertains to me, my lord, than you.
Your fortune stood upon the caskets there,
And so did mine too, as the matter falls;
For wooing here until I sweat again,
And swearing till my very roof was dry
With oaths of love, at last, if promise last,
I got a promise of this fair one here,
To have her love, provided that your fortune
Achieved her mistress.
POR. Is this true, Nerissa?
NER. Madam, it is, so you stand pleased withal.

BASS. And do you, Gratiano, mean good faith?
GRA. Yes, faith, my lord.
BASS. Our feast shall be much honoured in your marriage.
GRA. But who comes here? Lorenzo, and his infidel?
What! and my old Venetian friend Salanio?

Enter LORENZO, JESSICA, *and* SALANIO, *a messenger from Venice.*

BASS. Lorenzo and Salanio, welcome hither,
If that the youth of my new interest here
Have power to bid you welcome. By your leave
I bid my very friends and countrymen,
Sweet Portia, welcome.
POR. So do I, my lord;
They are entirely welcome.
LOR. I thank your honour. For my part, my lord,
My purpose was not to have seen you here;
But meeting with Salanio by the way,
He did entreat me, past all saying nay,
To come with him along.
SAL. I did, my lord.
And I have reason for it. Signior Antonio
Commends him to you. [*Gives* BASSANIO *a letter.*
BASS. Ere I ope his letter,
I pray you, tell me how my good friend doth.
SAL. Not sick, my lord, unless it be in mind;
Nor well, unless in mind; his letter there
Will show you his estate. [*He opens the letter.*
GRA. Nerissa, cheer yon stranger; bid her welcome.
Your hand, Salanio. What 's the news from Venice?
How doth that royal merchant, good Antonio?
I know he will be glad of our success;
We are the Jasons, we have won the fleece.
SAL. I would you had won the fleece that he hath lost!
POR. There are some shrowd contents in yond same paper,
That steals the colour from Bassanio's cheek:
Some dear friend dead, else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse?
With leave, Bassanio; I am half yourself,
And I must freely have the half of anything
That this same paper brings you.
BASS. O sweet Portia,

Here are a few of the unpleasant'st words
That ever blotted paper. Gentle lady,
When I did first impart my love to you,
I freely told you, all the wealth I had
Ran in my veins, I was a gentleman:
And then I told you true, and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you.
My state was nothing, I should then have told you,
That I was worse than nothing; for indeed
I have engaged myself to a dear friend,
Engaged my friend to his mere enemy,
To feed my means. Here is a letter, lady;
The paper as the body of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Salanio?
Hath all his ventures failed? What, not one hit?
From Tripolis, from Mexico, and England,
From Lisbon, Barbary, and India,
And not one vessel scape the dreadful touch
Of merchant-marring rocks?

SALAN. Not one, my lord.
Besides, it should appear, that if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature, that did bear the shape of man,
So keen and greedy to confound a man,
He plies the Duke at morning and at night,
And doth impeach the freedom of the state
If they deny him justice. Twenty merchants,
The Duke himself, and the magnificoes
Of greatest port, have all persuaded with him,
But none can drive him from the envious plea
Of forfeiture, of justice, and his bond.

JES. When I was with him I have heard him swear
To Tubal, and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him; and I know, my lord,
If law, authority, and power deny not,
It will go hard with poor Antonio.

POR. Is it your dear friend that is thus in trouble?

BASS. The dearest friend to me, the kindest man,

The best-conditioned and unwearied spirit
In doing courtesies; and one in whom
The ancient Roman honour more appears,
Than any that draws breath in Italy.
POR. What sum owes he the Jew?
BASS. For me, three thousand ducats.
POR. What, no more?
Pay him six thousand and deface the bond:
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.
First go with me to church, and call me wife,
And then away to Venice to your friend;
For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over.
When it is paid, bring your true friend along;
My maid Nerissa, and myself, meantime,
Will live as maids and widows. Come away,
For you shall hence upon your wedding-day.
Bid your friends welcome, show a merry cheer;
Since you are dear bought, I will love you dear.—
But let me hear the letter of your friend.
BASS. [*Reads.*] *Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low; my bond to the Jew is forfeit, and since in paying it, it is impossible I should live, all debts are cleared between you and I if I might but see you at my death. Notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter.*
POR. O love, despatch all business, and be gone.
BASS. Since I have your good leave to go away,
I will make haste; but till I come again,
No bed shall e'er be guilty of my stay,
Nor rest be interposer 'twixt us twain. [*Exeunt.*

SCENE III. *Venice. A street.*

Enter SHYLOCK, SALARINO, ANTONIO, *and* Gaoler.

SHY. Gaoler, look to him: tell not me of mercy.
This is the fool that lent out money gratis.
Gaoler, look to him.
ANT. Hear me yet, good Shylock.

SHY. I 'll have my bond; speak not against my bond.
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause,
But since I am a dog, beware my fangs.
The Duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.
ANT. I pray thee, hear me speak.
SHY. I 'll have my bond: I will not hear thee speak:
I 'll have my bond: and therefore speak no more.
I 'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I 'll have no speaking: I will have my bond. [*Exit.*
SALAR. It is the most impenetrable cur
That ever kept with men.
ANT. Let him alone:
I 'll follow him no more with bootless prayers.
He seeks my life; his reason well I know;
I oft delivered from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.
SALAR. I am sure, the Duke
Will never grant this forfeiture to hold.
ANT. The Duke cannot deny the course of law;
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of the state,
Since that the trade and profit of the city
Consisteth of all nations. Therefore, go:
These griefs and losses have so bated me
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor.
Well, gaoler, on. Pray God, Bassanio come
To see me pay his debt, and then I care not! [*Exeunt.*

SCENE IV. *Belmont. A room in* PORTIA'S *house.*

Enter PORTIA, NERISSA, LORENZO, JESSICA, *and* BALTHAZAR.

LOR. Madam, although I speak it in your presence,
You have a noble and a true conceit
Of god-like amity; which appears most strongly

In bearing thus the absence of your lord.
But, if you knew to whom you show this honour,
How true a gentleman you send relief,
How dear a lover of my lord, your husband,
I know, you would be prouder of the work
Than customary bounty can enforce you.
POR. I never did repent for doing good,
Nor shall not now: for in companions
That do converse and waste the time together,
Whose souls do bear an egal yoke of love,
There must be needs a like proportion
Of lineaments, of manners, and of spirit;
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,
How little is the cost I have bestowed
In purchasing the semblance of my soul
From out the state of hellish cruelty!
This comes too near the praising of myself;
Therefore, no more of it: hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return: for mine own part,
I have toward heaven breathed a secret vow
To live in prayer and contemplation
Only attended by Nerissa here,
Until her husband and my lord's return.
There is a monastery two miles off,
And there we will abide. I do desire you
Not to deny this imposition
The which my love and some necessity
Now lays upon you.
LOR. Madam, with all my heart
I shall obey you in all fair commands.
POR. My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.
So fare you well till we shall meet again.
LOR. Fair thoughts and happy hours attend on you!
JES. I wish your ladyship all heart's content.
POR. I thank you for your wish, and am well pleased
To wish it back on you: fare you well, Jessica.
[*Exeunt* JESSICA *and* LORENZO.

Now, Balthazar,
As I have ever found thee honest-true,
So let me find thee still. Take this same letter,
And use thou all the endeavour of a man
In speed to Padua: see thou render this
Into my cousin's hand, doctor Bellario;
And look, what notes and garments he doth give thee,
Bring them, I pray thee, with imagined speed
Unto the tranect, to the common ferry
Which trades to Venice. Waste no time in words,
But get thee gone: I shall be there before thee.
BAL. Madam, I go with all convenient speed. [*Exit.*
POR. Come on, Nerissa: I have work in hand
That you yet know not of. We'll see our husbands
Before they think of us.
NER. Shall they see us?
POR. They shall, Nerissa; but in such a habit,
That they shall think we are accomplished
With that we lack. I'll hold thee any wager,
When we are both accoutred like young men,
I'll prove the prettier fellow of the two;
And wear my dagger with the braver grace;
And speak between the change of man and boy
With a reed voice; and turn two mincing steps
Into a manly stride; and speak of frays,
Like a fine bragging youth; and tell quaint lies,
How honourable ladies sought my love,
Which I denying, they fell sick and died,
I could not do withal: then I'll repent,
And wish, for all that, that I had not killed them.
And twenty of these puny lies I'll tell,
That men shall swear I have discontinued school
Above a twelvemonth. I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practise.
NER. Why, shall we turn to men?
POR. Fie, what a question's that!
But come, I'll tell thee all my whole device
When I am in my coach, which stays for us
At the park gate; and therefore haste away,
For we must measure twenty miles to-day. [*Exeunt.*

SCENE V. *The same. A garden.*

Enter LORENZO *and* JESSICA, *followed by* LAUNCELOT.

LOR. Go in, sirrah; bid them prepare for dinner.

LAUN. That is done, sir; they have all stomachs.

LOR. Goodly Lord, what a wit-snapper are you! then bid them prepare dinner.

LAUN. That is done too, sir; only *cover* is the word.

LOR. Will you cover then, sir?

LAUN. Not so, sir, neither; I know my duty.

LOR. Yet more quarrelling with occasion? Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning: go to thy fellows, bid them cover the table, serve in the meat, and we will come in to dinner.

LAUN. For the table, sir, it shall be served in; for the meat, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern. [*Exit.*

LOR. O dear discretion, how his words are suited!
The fool hath planted in his memory
An army of good words; and I do know
A many fools, that stand in better place,
Garnished like him, that for a tricksy word
Defy the matter. How cheer'st thou, Jessica?
And now, good sweet, say thy opinion,
How dost thou like the Lord Bassanio's wife?

JES. Past all expressing. It is very meet
The Lord Bassanio live an upright life,
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;
And, if on earth he do not mean it, then
In reason he should never come to heaven.
Why, if two gods should play some heavenly match,
And on the wager lay two earthly women,
And Portia one, there must be something else
Pawned with the other, for the poor rude world
Hath not her fellow.

LOR. Even such a husband
Hast thou of me, as she is for a wife.

JES. Nay, but ask my opinion too of that.

LOR. I will anon; first, let us go to dinner.

JES. Nay, let me praise you while I have a stomach.
LOR. No, pray thee, let it serve for table-talk;
Then, howsoe'er thou speak'st, 'mong other things
I shall disgest it.
JES. Well, I 'll set you forth. [*Exeunt.*

ACT IV.

SCENE I. *Venice. A Court of Justice.*

Enter the DUKE; *the Magnificoes;* ANTONIO, BASSANIO, GRATIANO, SALARINO, SALANIO, *and others.*

DUKE. What, is Antonio here?
ANT. Ready, so please your grace.
DUKE. I am sorry for thee: thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty
From any dram of mercy.
ANT. I have heard
Your grace hath ta'en great pains to qualify
His rigorous course; but since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am armed
To suffer with a quietness of spirit
The very tyranny and rage of his.
DUKE. Go one, and call the Jew into the court.
SALAN. He is ready at the door. He comes, my lord.

Enter SHYLOCK.

DUKE. Make room, and let him stand before our face.
Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act; and then, 'tis thought,
Thou 'lt show thy mercy and remorse more strange
Than is thy strange apparent cruelty;
And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touched with humane gentleness and love,
Forgive a moiety of the principal;
Glancing an eye of pity on his losses

That have of late so huddled on his back,
Enow to press a royal merchant down
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never trained
To offices of tender courtesy.
We all expect a gentle answer, Jew.
SHY. I have possessed your grace of what I purpose;
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond:
If you deny it, let the danger light
Upon your charter and your city's freedom.
You 'll ask me, why I rather choose to have
A weight of carrion flesh, than to receive
Three thousand ducats? I 'll not answer that,
But, say it is my humour: is it answered?
What if my house be troubled with a rat,
And I be pleased to give ten thousand ducats
To have it baned? What, are you answered yet?
Some men there are love not a gaping pig;
Some that are mad if they behold a cat;
Some when they hear the bagpipe; for affection,
Mistress of passion, sways it to the mood
Of what it likes or loathes. Now, for your answer.
As there is no firm reason to be rendered,
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a woollen bagpipe;
So can I give no reason, nor I will not,
More than a lodged hate, and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answered?
BASS. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.
SHY. I am not bound to please thee with my answers.
BASS. Do all men kill the things they do not love?
SHY. Hates any man the thing he would not kill?
BASS. Every offence is not a hate at first.
SHY. What, wouldst thou have a serpent sting thee twice?
ANT. I pray you, think you question with the Jew.
You may as well go stand upon the beach
And bid the main flood bate his usual height;
You may as well use question with the wolf

Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops, and to make no noise
When they are fretten with the gusts of heaven;
You may as well do anything most hard
As seek to soften that—than which what's harder?—
His Jewish heart. Therefore, I do beseech you,
Make no more offers, use no further means;
But with all brief and plain conveniency,
Let me have judgement, and the Jew his will.
BASS. For thy three thousand ducats here is six.
SHY. If every ducat in six thousand ducats
Were in six parts, and every part a ducat,
I would not draw them: I would have my bond.
DUKE. How shalt thou hope for mercy rendering none?
SHY. What judgement shall I dread, doing no wrong?
You have among you many a purchased slave,
Which, like your asses, and your dogs, and mules,
You use in abject and in slavish parts
Because you bought them: shall I say to you,
Let them be free; marry them to your heirs?
Why sweat they under burthens? let their beds
Be made as soft as yours, and let their palates
Be seasoned with such viands? You will answer,
The slaves are ours. So do I answer you:
The pound of flesh which I demand of him
Is dearly bought; 't is mine, and I will have it.
If you deny me, fie upon your law!
There is no force in the decrees of Venice.
I stand for judgement: answer; shall I have it?
DUKE. Upon my power I may dismiss this court,
Unless Bellario, a learned doctor
Whom I have sent for to determine this,
Come here to-day.
SALAN. My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.
DUKE. Bring us the letters; call the messenger.
BASS. Good cheer, Antonio! What, man, courage yet!
The Jew shall have my flesh, blood, bones, and all,
Ere thou shalt lose for me one drop of blood.
ANT. I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit

Drops earliest to the ground, and so let me.
You cannot better be employed, Bassanio,
Than to live still, and write mine epitaph.

Enter NERISSA, *dressed like a lawyer's clerk.*

DUKE. Came you from Padua, from Bellario?
NER. From both, my lord. Bellario greets your grace.
[*Presents a letter.*
BASS. Why dost thou whet thy knife so earnestly?
SHY. To cut the forfeiture from that bankrupt there.
GRA. Not on thy sole, but on thy soul, harsh Jew,
Thou mak'st thy knife keen; but no metal can,
No, not the hangman's axe, bear half the keenness
Of thy sharp envy. Can no prayers pierce thee?
SHY. No, none that thou hast wit enough to make.
GRA. O, be thou damned, inexecrable dog,
And for thy life let justice be accused!
Thou almost mak'st me waver in my faith,
To hold opinion with Pythagoras
That souls of animals infuse themselves
Into the trunks of men: thy currish spirit
Governed a wolf, who, hanged for human slaughter,
Even from the gallows did his fell soul fleet,
And whilst thou lay'st in thy unhallowed dam
Infused itself in thee; for thy desires
Are wolfish, bloody, starved, and ravenous.
SHY. Till thou canst rail the seal from off my bond,
Thou but offend'st thy lungs to speak so loud.
Repair thy wit, good youth, or it will fall
To cureless ruin. I stand here for law.
DUKE. This letter from Bellario doth commend
A young and learned doctor to our court.
Where is he?
NER. He attendeth here hard by
To know your answer, whether you'll admit him.
DUKE. With all my heart. Some three or four of you
Go give him courteous conduct to this place.
Meantime, the court shall hear Bellario's letter.
CLERK. [*Reads.*] *Your grace shall understand, that at the receipt of your letter I am very sick; but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome; his name is Balthazar. I acquainted him with the cause in controversy between the*

Jew and Antonio the merchant: we turned o'er many books together: he is furnished with my opinion, which, bettered with his own learning, the greatness whereof I cannot enough commend, comes with him, at my importunity, to fill up your grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack a reverend estimation, for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

DUKE. You hear the learn'd Bellario, what he writes:
And here, I take it, is the doctor come.

Enter PORTIA *for* BALTHAZAR.

Give me your hand. Came you from old Bellario?
POR. I did, my lord.
DUKE. You are welcome; take your place.
Are you acquainted with the difference
That holds this present question in the court?
POR. I am informed throughly of the cause.
Which is the merchant here, and which the Jew?
DUKE. Antonio and old Shylock, both stand forth.
POR. Is your name Shylock?
SHY. Shylock is my name.
POR. Of a strange nature is the suit you follow;
Yet in such rule, that the Venetian law
Cannot impugn you, as you do proceed.
[*To* ANT.] You stand within his danger, do you not?
ANT. Ay, so he says.
POR. Do you confess the bond?
ANT. I do.
POR. Then must the Jew be merciful.
SHY. On what compulsion must I? tell me that.
POR. The quality of mercy is not strained,
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blessed:
It blesseth him that gives, and him that takes.
'T is mightiest in the mightiest, it becomes
The throned monarch better than his crown:
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway,

It is enthroned in the hearts of kings,
It is an attribute to God himself,
And earthly power doth then show likest God's
When mercy seasons justice. Therefore Jew,
Though justice be thy plea, consider this,
That in the course of justice none of us
Should see salvation: we do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea,
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.

SHY. My deeds upon my head! I crave the law,
The penalty and forfeit of my bond.

POR. Is he not able to discharge the money?

BASS. Yes, here I tender it for him in the court;
Yea, thrice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart.
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority:
To do a great right, do a little wrong,
And curb this cruel devil of his will.

POR. It must not be: there is no power in Venice
Can alter a decree established;
'T will be recorded for a precedent,
And many an error by the same example
Will rush into the state: it cannot be.

SHY. A Daniel come to judgement! yea, a Daniel!
O wise young judge, how I do honour thee!

POR. I pray you let me look upon the bond.

SHY. Here 't is, most reverend doctor, here it is.

POR. Shylock, there's thrice thy money offered thee.

SHY. An oath, an oath, I have an oath in heaven,
Shall I lay perjury upon my soul?
No, not for Venice.

POR. Why, this bond is forfeit,
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. Be merciful:
Take thrice thy money; bid me tear the bond.

SHY. When it is paid according to the tenour.

It doth appear you are a worthy judge;
You know the law, your exposition
Hath been most sound. I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgement. By my soul I swear,
There is no power in the tongue of man
To alter me. I stay here on my bond.
ANT. Most heartily I do beseech the court
To give the judgement.
POR. Why then, thus it is:
You must prepare your bosom for his knife.
SHY. O noble judge! O excellent young man!
POR. For the intent and purpose of the law
Hath full relation to the penalty,
Which here appeareth due upon the bond.
SHY. 'Tis very true. O wise and upright judge!
How much more elder art thou than thy looks!
POR. Therefore, lay bare your bosom.
SHY. Ay, his breast.
So says the bond: doth it not, noble judge?
Nearest his heart: those are the very words.
POR. It is so. Are there balance here to weigh
The flesh?
SHY. I have them ready.
POR. Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.
SHY. Is it so nominated in the bond?
POR. It is not so expressed; but what of that?
'T were good you do so much for charity.
SHY. I cannot find it: 'tis not in the bond.
POR. You, merchant, have you anything to say?
ANT. But little; I am armed and well prepared.
Give me your hand, Bassanio: fare you well.
Grieve not that I am fallen to this for you;
For herein Fortune shows herself more kind
Than is her custom: it is still her use
To let the wretched man outlive his wealth
To view with hollow eye and wrinkled brow
An age of poverty; from which lingering penance
Of such misery doth she cut me off.
Commend me to your honourable wife:
Tell her the process of Antonio's end;
Say how I loved you, speak me fair in death,

And, when the tale is told, bid her be judge
Whether Bassanio had not once a love.
Repent not you that you shall lose your friend,
And he repents not that he pays your debt;
For, if the Jew do cut but deep enough,
I'll pay it instantly with all my heart.
BASS. Antonio, I am married to a wife
Which is as dear to me as life itself;
But life itself, my wife, and all the world,
Are not with me esteemed above thy life;
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.
POR. Your wife would give you little thanks for that,
If she were by to hear you make the offer.
GRA. I have a wife who I protest I love:
I would she were in heaven, so she could
Entreat some power to change this currish Jew.
NER. 'Tis well you offer it behind her back;
The wish would make else an unquiet house.
SHY. These be the Christian husbands. I have a daughter;
'Would any of the stock of Barrabas
Had been her husband, rather than a Christian.
We trifle time; I pray thee, pursue sentence.
POR. A pound of that same merchant's flesh is thine:
The court awards it, and the law doth give it.
SHY. Most rightful judge!
POR. And you must cut this flesh from off his breast:
The law allows it, and the court awards it.
SHY. Most learned judge! A sentence! come, prepare!
POR. Tarry a little; there is something else.
This bond doth give thee here no jot of blood;
The words expressly are *a pound of flesh:*
Take then thy bond, take thou thy pound of flesh;
But in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice.
GRA. O upright judge! Mark, Jew: O learned judge!
SHY. Is that the law?
POR. Thyself shalt see the Act;
For as thou urgest justice, be assured,
Thou shalt have justice, more than thou desirest.

GRA. O learned judge! Mark, Jew: a learned judge!
SHY. I take this offer then; pay the bond thrice,
And let the Christian go.
BASS. Here is the money.
POR. Soft!
The Jew shall have all justice; soft! no haste:
He shall have nothing but the penalty.
GRA. O Jew, an upright judge, a learned judge!
POR. Therefore prepare thee to cut off the flesh.
Shed thou no blood; nor cut thou less nor more
But just a pound of flesh: if thou takest more
Or less than a just pound, be it but so much
As makes it light or heavy in the substance
Or the division of the twentieth part
Of one poor scruple, nay, if the scale do turn
But in the estimation of a hair,
Thou diest, and all thy goods are confiscate.
GRA. A second Daniel, a Daniel, Jew!
Now, infidel, I have thee on the hip.
POR. Why doth the Jew pause? take thy forfeiture.
SHY. Give me my principal, and let me go.
BASS. I have it ready for thee; here it is.
POR. He hath refused it in the open court:
He shall have merely justice, and his bond.
GRA. A Daniel, still say I; a second Daniel!
I thank thee, Jew, for teaching me that word.
SHY. Shall I not have barely my principal?
POR. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.
SHY. Why then the devil give him good of it!
I 'll stay no longer question.
POR. Tarry, Jew,
The law hath yet another hold on you.
It is enacted in the laws of Venice,
If it be proved against an alien,
That, by direct or indirect attempts,
He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the State,
And the offender's life lies in the mercy
Of the Duke only, 'gainst all other voice.
In which predicament, I say, thou stand'st;

For it appears by manifest proceeding,
That indirectly and directly too,
Thou hast contrived against the very life
Of the defendant, and thou hast incurred
The danger formerly by me rehearsed.
Down, therefore, and beg mercy of the Duke.
GRA. Beg, that thou may'st have leave to hang thyself;
And yet, thy wealth being forfeit to the State,
Thou hast not left the value of a cord;
Therefore thou must be hanged at the State's charge.
DUKE. That thou shalt see the difference of our spirits,
I pardon thee thy life before thou ask it.
For half thy wealth, it is Antonio's:
The other half comes to the general State,
Which humbleness may drive into a fine.
POR. Ay, for the State; not for Antonio.
SHY. Nay, take my life and all; pardon not that:
You take my house, when you do take the prop
That doth sustain my house; you take my life,
When you do take the means whereby I live.
POR. What mercy can you render him, Antonio?
GRA. A halter gratis; nothing else, for God's sake.
ANT. So please my lord the Duke, and all the Court,
To quit the fine for one half of his goods,
I am content so he will let me have
The other half in use, to render it
Upon his death unto the gentleman
That lately stole his daughter:
Two things provided more, that, for this favour,
He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possessed
Unto his son Lorenzo and his daughter.
DUKE. He shall do this, or else I do recant
The pardon, that I late pronounced here.
POR. Art thou contented, Jew? what dost thou say?
SHY. I am content.
POR. Clerk, draw a deed of gift.
SHY. I pray you give me leave to go from hence.
I am not well. Send the deed after me,
And I will sign it.
DUKE. Get thee gone, but do it.
GRA. In christening shalt thou have two godfathers,

Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not the font.
[*Exit* SHYLOCK.
DUKE. Sir, I entreat you home with me to dinner.
POR. I humbly do desire your grace of pardon,
I must away this night toward Padua,
And it is meet I presently set forth.
DUKE. I am sorry that your leisure serves you not.
Antonio, gratify this gentleman,
For, in my mind, you are much bound to him.
[*Exeunt* DUKE *and his Train.*
BASS. Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted
Of grievous penalties: in lieu whereof,
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.
ANT. And stand indebted, over and above,
In love and service to you evermore.
POR. He is well paid that is well satisfied;
And I, delivering you, am satisfied,
And therein do account myself well paid:
My mind was never yet more mercenary.
I pray you, know me when we meet again:
I wish you well, and so I take my leave.
BASS. Dear sir, of force I must attempt you further:
Take some remembrance of us, as a tribute
Not as a fee. Grant me two things, I pray you:
Not to deny me, and to pardon me.
POR. You press me far, and therefore I will yield.
Give me your gloves, I'll wear them for your sake;
And, for your love, I'll take this ring from you.
Do not draw back your hand; I'll take no more;
And you in love shall not deny me this.
BASS. This ring, good sir? alas, it is a trifle;
I will not shame myself to give you this.
POR. I will have nothing else but only this;
And now, methinks, I have a mind to it.
BASS. There's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation:
Only for this, I pray you, pardon me.
POR. I see, sir, you are liberal in offers.
You taught me first to beg, and now, methinks,

You teach me how a beggar should be answered.
BASS. Good sir, this ring was given me by my wife:
And when she put it on, she made me vow
That I should neither sell, nor give, nor lose it.
POR. That 'scuse serves many men to save their gifts.
And if your wife be not a mad-woman,
And know how well I have deserved this ring,
She would not hold out enemy for ever,
For giving it to me. Well, peace be with you.
[*Exeunt* PORTIA *and* NERISSA.
ANT. My lord Bassanio, let him have the ring:
Let his deservings, and my love withal,
Be valued 'gainst your wife's commandement.
BASS. Go, Gratiano; run and overtake him;
Give him the ring; and bring him, if thou canst,
Unto Antonio's house. Away! make haste.
[*Exit* GRATIANO.
Come, you and I will thither presently,
And in the morning early will we both
Fly toward Belmont. Come, Antonio. [*Exeunt.*

SCENE II. *The same. A street.*

Enter PORTIA *and* NERISSA.

POR. Inquire the Jew's house out, give him this deed,
And let him sign it; we'll away to-night,
And be a day before our husbands home.
This deed will be well welcome to Lorenzo.

Enter GRATIANO.

GRA. Fair sir, you are well o'erta'en.
My lord Bassanio upon more advice
Hath sent you here this ring, and doth entreat
Your company at dinner.
POR. That cannot be.
His ring I do accept most thankfully,
And so I pray you, tell him: furthermore,
I pray you, show my youth old Shylock's house.
GRA. That will I do.
NER. Sir, I would speak with you.
[*Aside.*] I'll see if I can get my husband's ring,
Which I did make him swear to keep for ever.

POR. [*Aside.*] Thou may'st, I warrant. We shall have old swearing
That they did give the rings away to men;
But we'll outface them and outswear them too.
[*Aloud.*] Away! make haste: thou know'st where I will tarry.

NER. Come, good sir, will you show me to this house?
[*Exeunt.*

ACT V.

SCENE I. *Belmont. The avenue to* PORTIA'S *house.*

Enter LORENZO *and* JESSICA.

LOR. The moon shines bright. In such a night as this,
When the sweet wind did gently kiss the trees,
And they did make no noise, in such a night,
Troilus methinks mounted the Troyan walls
And sighed his soul towards the Grecian tents,
Where Cressid lay that night.

JES. In such a night
Did Thisbe fearfully o'ertrip the dew,
And saw the lion's shadow ere himself,
And ran dismayed away.

LOR. In such a night
Stood Dido with a willow in her hand
Upon the wild sea-banks, and waft her love
To come again to Carthage.

JES. In such a night
Medea gathered the enchanted herbs
That did renew old Æson.

LOR. In such a night
Did Jessica steal from the wealthy Jew,
And with an unthrift love did run from Venice
As far as Belmont.

JES. In such a night
Did young Lorenzo swear he loved her well,
Stealing her soul with many vows of faith
And ne'er a true one.

LOR. In such a night
Did pretty Jessica, like a little shrow,
Slander her love, and he forgave it her.

JES. I would out-night you did no body come;
But, hark, I hear the footing of a man.

Enter STEPHANO.

LOR. Who comes so fast in silence of the night?
STEPH. A friend.
LOR. A friend? what friend? your name, I pray you, friend?
STEPH. Stephano is my name; and I bring word
My mistress will before the break of day
Be here at Belmont; she doth stray about
By holy crosses, where she kneels and prays
For happy wedlock hours.
LOR. Who comes with her?
STEPH. None but a holy hermit and her maid.
I pray you, is my master yet returned?
LOR. He is not, nor we have not heard from him.
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

LAUN. Sola, sola! wo ha, ho! sola, sola!
LOR. Who calls?
LAUN. Sola! did you see Master Lorenzo, and Mistress Lorenzo? sola, sola!
LOR. Leave holloing, man;—here.
LAUN. Sola! where? where?
LOR. Here.
LAUN. Tell him, there's a post come from my master, with his horn full of good news: my master will be here ere morning. [*Exit.*
LOR. Sweet soul, let's in, and there expect their coming.
And yet no matter; why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air. [*Exit* STEPHANO.
How sweet the moonlight sleeps upon this bank!
Here we will sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica: look, how the floor of heaven

Is thick inlaid with patens of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins:
Such harmony is in immortal souls:
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Enter Musicians.

Come, ho, and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music. [*Music.*

JES. I am never merry when I hear sweet music.

LOR. The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music: therefore the poet
Did feign that Orpheus drew trees, stones, and floods;
Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted: Mark the music.

Enter PORTIA *and* NERISSA, *at a distance.*

POR. That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.

NER. When the moon shone we did not see the candle.

POR. So doth the greater glory dim the less:
A substitute shines brightly as a king,
Until a king be by; and then his state
Empties itself, as doth an inland brook

Into the main of waters. Music: hark!
NER. It is your music, madam, of the house.
POR. Nothing is good, I see, without respect.
Methinks it sounds much sweeter than by day.
NER. Silence bestows that virtue on it, madam.
POR. The crow doth sing as sweetly as the lark
When neither is attended; and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.
How many things by season seasoned are
To their right praise, and true perfection!
Peace, ho! the moon sleeps with Endymion,
And would not be awaked. [*Music ceases.*
LOR. That is the voice,
Or I am much deceived, of Portia.
POR. He knows me as the blind man knows the cuckoo,
By the bad voice.
LOR. Dear lady, welcome home.
POR. We have been praying for our husbands' welfare,
Which speed, we hope, the better for our words.
Are they returned?
LOR. Madam, they are not yet;
But there is come a messenger before,
To signify their coming.
POR. Go in, Nerissa;
Give order to my servants, that they take
No note at all of our being absent hence;
Nor you, Lorenzo; Jessica, nor you. [*A tucket sounds.*
LOR. Your husband is at hand; I hear his trumpet.
We are no tell-tales, madam; fear you not.
POR. This night methinks is but the daylight sick;
It looks a little paler: 't is a day,
Such as the day is when the sun is hid.

Enter BASSANIO, ANTONIO, GRATIANO, *and their followers.*

BASS. We should hold day with the Antipodes
If you would walk in absence of the sun.
POR. Let me give light, but let me not be light;
For a light wife doth make a heavy husband,
And never be Bassanio so for me:
But God sort all! You are welcome home, my lord.

BASS. I thank you, madam. Give welcome to my friend:
This is the man, this is Antonio,
To whom I am so infinitely bound.
POR. You should in all sense be much bound to him,
For, as I hear, he was much bound for you.
ANT. No more than I am well acquitted of.
POR. Sir, you are very welcome to our house:
It must appear in other ways than words,
Therefore I scant this breathing courtesy.
GRA. [*To* NERISSA.] By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk:
Would he were hang'd that had it, for my part,
Since you do take it, love, so much at heart.
POR. A quarrel, ho, already! what's the matter?
GRA. About a hoop of gold, a paltry ring
That she did give me, whose posy was
For all the world like cutler's poetry
Upon a knife, *Love me, and leave me not.*
NER. What talk you of the posy or the value?
You swore to me when I did give it you
That you would wear it till your hour of death,
And that it should lie with you in your grave:
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it.
Gave it a judge's clerk! no, God's my judge,
The clerk will ne'er wear hair on's face that had it.
GRA. He will, and if he live to be a man.
NER. Ay, if a woman live to be a man.
GRA. Now, by this hand, I gave it to a youth,
A kind of boy, a little scrubbed boy,
No higher than thyself, the judge's clerk;
A prating boy, that begged it as a fee:
I could not for my heart deny it him.
POR. You were to blame, I must be plain with you,
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger,
And so riveted with faith unto your flesh.
I gave my love a ring, and made him swear
Never to part with it; and here he stands:
I dare be sworn for him, he would not leave it
Nor pluck it from his finger for the wealth
That the world masters. Now, in faith, Gratiano,

You give your wife too unkind a cause of grief:
And 't were to me, I should be mad at it.
BASS. [*Aside.*] Why, I were best to cut my left hand off,
And swear I lost the ring defending it.
GRA. My lord Bassanio gave his ring away
Unto the judge that begged it, and indeed
Deserved it too; and then the boy, his clerk,
That took some pains in writing, he begged mine;
And neither man nor master would take aught
But the two rings.
POR. What ring gave you, my lord?
Not that, I hope, which you received of me.
BASS. If I could add a lie unto a fault,
I would deny it; but you see, my finger
Hath not the ring upon it: it is gone.
POR. Even so void is your false heart of truth.
BASS. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When naught would be accepted but the ring,
You would abate the strength of your displeasure.
POR. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honour to contain the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleased to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?
Nerissa, teaches me what to believe:
I 'll die for 't but some woman had the ring.
BASS. No, by mine honour, madam, by my soul,
No woman had it; but a civil doctor,
Which did refuse three thousand ducats of me,
And begged the ring, the which I did deny him,
And suffered him to go displeased away,
Even he that had held up the very life
Of my dear friend. What should I say, sweet lady?
I was enforced to send it after him;
I was beset with shame and courtesy;
My honour would not let ingratitude

So much besmear it. Pardon me, good lady,
For, by these blessed candles of the night,
Had you been there, I think you would have begged
The ring of me to give the worthy doctor.
POR. Let not that doctor e'er come near my house.
Since he hath got the jewel that I loved,
And that which you did swear to keep for me,
I will become as liberal as you:
I'll not deny him any thing I have.
NER. Nor I his clerk; therefore, be well advised
How you do leave me to mine own protection.
ANT. I am the unhappy subject of these quarrels.
POR. Sir, grieve not you; you are welcome notwithstanding.
BASS. Portia, forgive me this enforced wrong;
And in the hearing of these many friends
I swear to thee, even by thine own fair eyes,
Wherein I see myself—
POR. Mark you but that!
In both my eyes he doubly sees himself;
In each eye, one: swear by your double self,
And there's an oath of credit.
BASS. Nay, but hear me.
Pardon this fault, and by my soul I swear,
I never more will break an oath with thee.
ANT. I once did lend my body for his wealth,
Which, but for him that had your husband's ring,
Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.
POR. Then you shall be his surety. Give him this,
And bid him keep it better than the other.
ANT. Here, Lord Bassanio; swear to keep this ring.
BASS. By heaven, it is the same I gave the doctor.
POR. I had it of him pardon me, Bassanio.
NER. And pardon me, my gentle Gratiano,
I had this of the doctor's clerk. A kind
Of little scrubbed boy.
POR. You are all amazed:
Here is a letter, read it at your leisure;
It comes from Padua, from Bellario:
There you shall find that Portia was the doctor
Nerissa there her clerk. Lorenzo here

Shall witness I set forth as soon as you
And even but now returned; I have not yet
Entered my house. Antonio, you are welcome;
And I have better news in store for you
Than you expect: unseal this letter soon;
There you shall find, three of your argosies
Are richly come to harbour suddenly.
You shall not know by what strange accident
I chanced on this letter.
ANT. I am dumb.
BASS. Were you the doctor, and I knew you not?
GRA. Were you the clerk, and yet I knew you not?
ANT. Sweet lady, you have given me life and living;
For here I read for certain that my ships
Are safely come to road.
POR. How now, Lorenzo?
My clerk hath some good comforts too for you.
NER. Ay, and I'll give them him without a fee.
There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possessed of.
LOR. Fair ladies, you drop manna in the way
Of starved people.
POR. It is almost morning,
And yet I am sure you are not satisfied
Of these events at full. Let us go in;
And charge us there upon inter'gatories,
And we will answer all things faithfully.
[*Exeunt.*

NOTES

The letters H. R. indicate the readings of the Heyes and Roberts quartos, and F. the first folio.

Act I. Scene 1.

1 Various theories of Antonio's melancholy have been propounded by critics. Prof. Dowden thinks he is sad at the prospect of losing Bassanio. They have been friends together, and now one of them is meditating matrimony. But there is no hint of this in the dialogue, and Shakespeare would not have left such a main motive of the play to the imagination of his audience. It is best to regard it simply as a foreshadowing of calamity (cf. *Hamlet*, v. 2. 222); it lends Antonio dignity, and at the same time arouses our interest. That it is not a constant characteristic, but a passing mood, is implied by Gratiano (l. 76), and by Antonio himself in the opening lines. With this mood his talkative friends are a little discordant; by this device our attention is directed beyond them to the entry of Bassanio, when the main business of the play is introduced.

6 *want-wit.* Only here in Shakespeare.

9 *portly.* Cf. *Pericles*, i. 4. 61, "A *portly* sail of ships make hitherward." See i. 1. 124 and Glossary.

10 So in *Midsummer Night's Dream* (ii. 1. 127) ships are called "the embarked traders on the flood."

11 *pageants.* The pageants here referred to are not the miracle-plays which were commonly so called, from the scaffolds on which they were acted (see Glossary), but set pieces drawn along in processions, the figures in which sometimes delivered speeches. They were frequently presented before our kings from the time of Henry III., especially on their progress through the city, and were a great feature of the Lord Mayor's show. There remain many such pageants, of one of which, by Peele, *Descensus Astrææ*, the following is the description: "The Device of a Pageant borne before M. William Web, Lord Maior of the Citie of London, on the day he took his oath;

being the 29th of October 1591. Whereunto is a speech, delivered by one, clad like a sea-nymph; who presentes a Pinesse on the Water, bravely rig'd and man'd, to the Lord Maior at the time he tooke Barge to go to Westminster. Done by G. Peele, Maister of Arts in Oxford."

26 *shallows.* Cf. *Julius Cæsar*, iv. 3. 221. Flats are sand-banks. See iii. 1. 5.

27 *Andrew.* Knight's suggestion, that ships were popularly so called in compliment to the Genoese admiral Andrea Doria (died 1560), is good, but no other instance has been discovered. Salarino's ship is entirely hypothetical, so that *Andrew* can hardly be taken as its proper name, and no Elizabethan ship so called is known. *dock'd.* Rowe for H.R.F. 'docks.'

35 Lettsom thinks a line has been lost after 'silks.' The construction is awkward, but the sense is clear. 'Should I not bethink me that in one moment I might be worth all this, spices, silks, and so on, and the next worth nothing.'

43 Unless Antonio means to deceive his friends, there is an inconsistency between this statement and the sequel. Cf. l. 177.

46 *Fie, fie!* The exclamation indicates Antonio's age. See ii. 6. 55.

50 Cf. *Othello*, i. 2. 33, "By Janus, I think no." The oath is here more appropriate.

aspect. Cf. *Antony and Cleopatra*, i. 5. 33; *Twelfth Night*, i. 4. 28.

56 *Nestor.* Cf. *Love's Labour's Lost*, iv. 3. 169, "And *Nestor* play at pushpin with the boys." Nestor's age is thus described in Homer (*Iliad*, i. 250): "Two generations of mortal men already had he seen perish, that had been of old time born and nurtured with him in goodly Pylos, and he was king among the third." (LANG and LEAF'S translation.)

62 *your* is the emphatic word. Antonio says, 'Of course my kinsman is dearer to me, but *your* worth is also dear. You make an excuse to leave my company which is quite unnecessary; I understand you may have other calls.'

66 Salarino and Salanio are plainly noted merry-makers. Beyond this their character is not very clearly marked. But it is a mistake to regard them either as "*parasites* of Antonio" with one critic, or with another as "frivolous visitors, *to whom his friendship with the young nobleman exposes him.*" They are friends of both kinsmen. Antonio sends for them to his house. (iii. 1. 63.)

70 *at dinner time.* Nothing comes of this engagement. It is a natural way of leaving the stage, so as to bring together Antonio and Bassanio, who are the centres of the two plots. The delay caused by Gratiano's homily, itself useful in calling attention to Antonio's sadness as not a constant humour, heightens expectation as to what the kinsmen will have to say to each other.

78 Cf. *As You Like It*, ii. 7. 139. Steevens quotes from Churchyard's *Farewell to the World* (1593)—

"This is but a May-game mixt with woe,
A borrowde roume where we our pageants play,
A skaffolde plaine."

79 *sad.* Probably Antonio means no more than 'serious.' See Glossary.

To 'play the fool' has become a phrase for acting foolishly, but Gratiano means 'act the part of fool,' the part Launcelot plays in the present comedy. Cf. the epigram of Palladas—

"Σκηνὴ πᾶς ὁ βίος καὶ παίγνιον· ἢ μάθε παίζειν
τὴν σπουδὴν μεταθείς, ἢ φέρε τὰς ὀδύνας."

"Life is a comedy, let grave things be,
And live a player, or live in misery."

81 *liver.* Cf. *Antony and Cleopatra*, i. 2. 23, "I had rather heat my *liver* with drinking."

82 *heart.* Cf. *Midsummer Night's Dream*, iii. 2. 97—

"Pale of cheer,
With sighs of love, that costs the fresh blood dear."

mortifying groans. Each groan, as was thought, diminishing the blood. Cf. the following epithets of 'sighs,' 'heart-sore,' 'thriftless,' 'blood-consuming,' 'blood-sucking,' 'spendthrift.' *Richard II.* ii. 2. 3, "Life-harming heaviness." In the old medicine the three principal parts of the body were *liver*, *heart*, and *brain*, in which were begotten respectively the *natural*, *vital*, and *animal* (or *rational*) *spirits*, by which the soul performed all its actions. Burton calls the heart king, the brain privy counsellour and chancellour, and the liver legate *a latere*. Another name for them was 'the tripod of life.' Cf. *Twelfth Night*, i. 1. 37— "When *liver*, *brain*, and *heart*,
These sovereign thrones, are all supplied."

And *Cymbeline*, v. 5. 14, where the king calls Belarius and the two boys "the liver, heart, and brain of Britain."

84 Cf. *Othello*, v. 2. 5, "Smooth as *monumental* alablaster." *Duchess of Malfi*, i. 1—

"This is flesh and blood, sir;
'Tis not the figure *cut in alabaster*
Kneels at my husband's tomb."

Said to be derived from Alabastron, a town in Egypt. The forms *alabaster* and *alablaster* were used indifferently, and are still in some country places.

85 'Black jaundice,' according to Burton, is the disease produced by the 'humour' called 'melancholy,' 'if it be not putrified.' Cf. *Troilus*, i. 3. 2, "Princes, what grief hath set the *jaundice* on your cheeks?"

90 *entertain.* 'Take up with.' Cf. *Richard II.*, ii. 2. 4, "*Entertain* a cheerful disposition."

93 *as who should say.* 'As if one should say.' So in i. 2. 42; *Macbeth*, iii. 6. 42; *Richard II.* v. 4. 8. See Abbott, *Shakespearian Grammar*, 257.

98 They would drive their hearers to call them fools, and so be in danger of damnation. A reference to St. Matt. v. 22. For the omission of the subject see examples in Abbott, 399.

101 *this melancholy bait; i.e.* this bait of melancholy. See Bacon's *Essay* xxvi., *Of Seeming Wise*, "It is a ridiculous thing and fit for a satire to persons of judgment, to see what shifts these formalists have to make superficies to seem body that hath depth and bulk."

102 *fool gudgeon*=easy to catch, and valueless when caught.

103 *Fare.* Spelt *far* in the old editions, and so pronounced.

110 Cf. ii. 2. 153 and Glossary. Antonio means, 'Your exhortation shall have the effect of making me a talker.'

113 An emendation of Rowe's. The old editions read, "It is that anything now." By 'that' Antonio means Gratiano.

114 The prose coming in here makes the change to verse more impressive when the principal subject is introduced.

120 Pilgrimages in Shakespeare's time were things of the past, Henry VIII. having demolished most of the shrines. Erasmus describes in his colloquy, *Peregrinatio religionis ergo*, his pilgrimages to Walsingham and Canterbury, the two most famous shrines in England. The word is finely used in *Two Gentlemen*, ii. 7. 30.

124 *swelling.* Cf. *Othello*, ii. 3. 57, "Three lads of Cyprus, noble *swelling* spirits."

126 *to be abridged.* 'At being abridged.' Cf. iv. 1. 426. *To* was the preposition used with the gerund. See Abbott, 356.

136 *still; i.e.* always. See Glossary.

137 *within the eye of honour; i.e.* 'within the sight of honour;' 'with nothing in you on which honour cannot look.' Cf. *Julius Cæsar*, i. 2. 86, "Set honour *in one eye;*" *i.e.* 'before one eye.'

141 *flight* was the name of one kind of arrow. Here 'of the self-same flight' seems to mean an arrow that would carry the same distance.

142 *that self way.* Cf. *Lear*, iv. 3. 36, "One *self* mate;" and see Glossary.

143 *to find forth.* We say 'to find out.' Cf. *Comedy of Errors*, i. 2. 37.

144 *childhood.* Cf. *Midsummer Night's Dream*, iii. 2. 202, "*Childhood* innocence."

145 *what follows is pure innocence.* 'I urge a childish plea, because what follows from it, your second loan, must seem to

you a childish act.' Or perhaps, 'because my request that follows is a childishly simple one.'

153 *spend but time*=but spend time.

162 *fairer than that word; i.e.* fairer than fair.

163 Cf. 2. 104. *Sometimes; i.e.* some time. See Glossary.

165 *undervalued.* So ii. 7. 53, "Being ten times *undervalued* to tried gold."

166 Cf. *Julius Cæsar*, ii. 1. 297.

172 Cf. iii. 2. 236.

175 The omission of the relative when it is the subject of the verb is very rare in modern English, and not very common in Shakespeare. It is found, as in the present instance, when it is the relative sentence which is emphatic and really the principal sentence (cf. *Measure for Measure*, ii. 2. 33, "I have a brother is condemned to die"); or more frequently when *there is* or *'t is* precedes, as in *Julius Cæsar*, i. 3. 138, "There's two or three of us have seen strange sights;" or when the verb comes at the beginning of a line, as in *Winter's Tale*, v. 1. 23—

"You are one of those
Would have him wed again."

178 *neither.* The *th* is slurred, as often in *whether*. Cf. *Julius Cæsar*, iv. 1. 23, "*Either* led or driven, as we point the way." So *or* is a contraction of *other*. See iii. 2. 124.

Scene 2.

In this scene we are introduced to the lady of Belmont, and hear her opinion of some of the 'Jasons.' Also we gather that their success in some way depends upon the right choice of a casket. At the end of the scene Bassanio is mentioned as a possible suitor. For light comedy the scene is one of the most brilliant in Shakespeare. There is a similar dialogue in *Two Gentlemen* (i. 2), but there it is the pensive Julia who 'overnames,' and her maid Lucetta who 'describes.'

7 *mean happiness.* F. reads 'small,' but no doubt a pun is intended. See below, l. 23, 'will;' l. 60, 'say to.'

8 *comes sooner by white hairs; i.e.* lives faster.

10 *sentences.* Authoritative statements of a judge or philosopher, whence the epithet 'sententious.' Cf. Bacon's *Essay*, lviii. 3, "Salomon giveth his *sentence* that all novelty is but oblivion."

13 *Chapel* in current English has come to be used for a meeting-house, but there is no reference here to dissenters; properly it is a small church (see Glossary), and is used of those attached to colleges, &c., or those within a cathedral dedicated to particular saints.

16 *than to be.* Cf. *Julius Cæsar*, i. 2. 173—

"Brutus had rather be a villager
Than *to* repute himself a son of Rome."

19 *such a hare*, &c. The sense seems to be, 'Youth is as mad as a (March) hare, and able to outrun good counsel the cripple; and overleap any meshes he lays for him.' There may be a reference to some proverb or story which is now lost.

22 *who . . . who.* The Folio corrects this to 'whom . . . whom,' but leaves 'who' in l. 31. See Abbott, 274.

23 *will . . . will.* This play would be thrown away upon the audience, who have not yet heard of the father's will.

31 The Roberts Qo. omits *you. rightly love; i.e.* really.

38 *That's a colt indeed; i.e.* a 'rough, unhandled' fellow, with a play on his farrier's skill. (See v. 1. 72.) Cf. *Henry VIII.* i. 3. 48, "Your colt's tooth is not cast yet." ('Your youth is not past.')

39 "They greatly affect the Spanish gravity in their habit: *delight in good horses;* the streets are full of gallants on horseback." (EVELYN'S *Diary*, 1644. Naples.)

41 *Palatine.* Heyes Qo. and Fo. read *Palentine* here and in l. 54. A *Comes Palatinus*, or Count of the Palace, was originally an officer of justice, who had authority in all causes that came under the king's immediate cognizance. Then the title was applied to governors of provinces, who had full regal powers. These were principally border provinces, such as Lancaster, Chester, and Durham, in England. It is unlikely that the German Palatinate is here referred to, as a German prince figures further on. Johnson may be right in supposing a reference to Albert Laski, a Polish Palatine, who visited England in 1583; "was eagerly caressed, and splendidly entertained; but running in debt, at last stole" away, and endeavoured to repair his fortune by enchantment.

42 *as who should say.* See i. 1. 93.

45 *the weeping philosopher.* Heraclitus was so reputed in antiquity in contrast with Democritus. See, *e.g.* Lucian, *Vitarum Auctio*, 13. 4. The name had nothing to do with his philosophy, from which he was styled 'the dark,' but rested on some misanthropical stories of his life, such as his refusing the chief magistracy in Ephesus, because of the immorality of his countrymen. Diog. Laert. *Vit. Phil.* ix. 1.

55 *throstle.* Pope for H.R.F. 'trassell.'

62 *say to.* For the play see above, l. 7, 23.

63 On the other hand, Harrison in his *Description of England* praises Elizabeth's courtiers for their skill in the tongues. Sir Richard Grenville, according to Linschoten, made his fine dying speech in Spanish.

67 Cf. *As You Like*, iv. 1. 34, of the travelled young man, "You lisp, and wear *strange suits.*" And Bacon's *Essays*, xviii. *ad fin.*, "Let his travel appear rather in his discourse than in his apparel or gesture. And in his discourse let him be rather advised in his answers than forward to tell stories; and let it appear that

he doth not *change his country manners* for those of foreign parts, but only prick in some flowers of that he hath learned abroad into the customs of his own country."

Harrison, in his *Description of England*, bewails the time when Englishmen "were known abroad by their own cloth." "Except it were a dog in a doublet, you shall not see anie so disguised as are my countriemen in England." (p. 168 ed. Furnivall.)

68 Cf. *Romeo and Juliet*, ii. 4. 48, "Signior Romeo, bon jour! There's a French salutation to your French slop." "Also for fashion we are much inferiour to them (the Venetians). For we weare more phantasticall fashions then any Nation under the sunne doth, the French onely excepted, which hath giuen occasions both to the Venetians and other Italians to brand the Englishman with a notable marke of leuity, by painting him starke naked with a paire of shears in his hand, making his fashion of attire according to the vaine inuention of his braine-sicke head, not to comelinesse and decorum." (CORYAT, *Crudities*, 1611, p. 260.)

behaviour. Cf. *Richard II.* ii. 1. 21—

> "Report of fashions in proud Italy,
> Whose manners still our tardy apish nation
> Limps after in base imitation."

See quotation from Bacon on l. 67, and cf. *A Mother's Legacie* (1625): "These fashionists have changed their reasonable soules for proud soules without reason: could they else deforme and transforme themselues by these new fangled fashions and apish behauiour; crindging, shrugging, starting, and playing the fantastiques every way." (Blackwood's rep. p. 30.)

70 *Scottish.* Altered to *other* in F. in deference to James I.

75 *Sealed under; i.e.* put his seal under the Scotchman's. "Alluding," says Warburton, "to the constant assistance, or rather constant promises of assistance, that the French gave the Scots in their quarrels with the English."

77 So in *Othello*, ii. 3. 80, "Your Dane, your *German*, and your swag-bellied Hollander," are mentioned along with the English as most "potent in potting."

88 *Rhenish.* So iii. 1. 33; *Hamlet*, i. 4. 10; v. 1. 197.

93 This determination distinguishes among the suitors those who are in love with Portia from those who are in love with her wealth.

96 *imposition.* 'What your father has imposed.' So in iii. 4. 33.

98 *Sibylla.* A name borne by several prophetic women—four or ten, according to different accounts. The most famous was the Cumæan Sibyl, whom Aeneas consulted (*Aen.* vi. 10), and who is said to have offered the Sibylline books to Tarquin.

Bacon also, *Essay* xxi. 3, uses the word like a proper name: "It is sometimes like *Sibylla's* offer." Of her great age a curious story is told in Petronius, 48: "Sibyllam quidem Cumis ego ipse oculis meis vidi in ampulla pendere, et cum illi pueri dicerent, Σίβυλλα, τί θέλεις; respondebat illa ἀποθανεῖν θέλω."

102 *pray God grant.* F. reads 'wish' in accordance with James's Act (1605) to Restrain the Abuses of Players.

105 *Montferrat.* Monferrato was a territory N. of Genoa.

114 *four* should be six. Two may have been added in a revision.

115 *fore-runner. Timon*, i. 2. 124; 'fore-spurrer,' ii. 9. 95; 'vaunt-courier,' *Lear*, iii. 2. 5; 'precursor,' *Tempest*, i. 2. 201. Perhaps a play is intended between *fore*-runner and *fifth*.

Scene 3.

No explanation is given of the choice of Shylock as the money lender, he being Antonio's enemy. (See Introduction, p. x.) There is no hint in the carriage of Antonio to support one critic's suggestion that it was a piece of carelessness on Bassanio's part. No doubt the ill-feeling was principally on Shylock's side. Laurence Aldersey, who visited Venice in 1581, says of the Jews, "The number of Iewes is there thought to be 1000 who dwell in a certaine place of the citie, and have also a place to which they resort to pray which is called the *Iewes Sinagogue.* They all and their ofspring use to weare red caps, for so they are commaunded because they may thereby be knowen from other men."—Hakluyt's *Voyages*, ii:151 (ed. 1599).

1 *ducats.* "The Venetian duckat is about foure shillings and eightpence."—Coryat, *Crudities*, p. 228. See Glossary.

7 *may you stead me.* 'Can you oblige me?' The following line from Chaucer (*Knight's Tale*, 2314) gives the original force of *may* and *can*, "Now help me, lady, sith ye *may* and *can*;" *i.e.* since you are able and know how. "But as *can* began to encroach on *may*, *may* was compelled to migrate from 'ability,' to 'possibility,' and 'lawfulness.'"—Abbott, 307.

9 See Introduction, p. vii. note, *ad fin.*

12 *good.* Cf. *Coriolanus*, i. 1. 16, "We are accounted *poor* citizens, the patricians *good.*" Dyce quotes, "A *good* man i' th' Citty is not call'd after his good deeds, but the knowne weight of his purse," from Brome's *Northern Lasse;* and "The good people in the city (I mean the *good* in their own style—monied)," from H. Walpole's *Letters.*

17 *Tripolis; i.e.* Tripoli, the most eastern of the Barbary States, the market between Europe and Central Africa. The West Indies were discovered by Columbus in 1492; they were so called under the impression that they were part of Asia. Mexico was discovered in 1518, and conquered by Cortes in 1519–20.

18 *the Rialto.* The name belongs strictly to the island on which the old city stood (Rialto=*Rivo alto, i.e.* Isola di rivo alto, 'the island of the deep stream'), but it seems to have been used for the Exchange. "The Rialto, which is at the farther side of the bridge as you come from St. Marks, is a most stately building, being the Exchange of Venice, where the Venetian gentlemen and the merchants doe meete twice a day. This Rialto is of a goodly height, built all with bricke, as the Palaces are, adorned with many faire walkes and open galleries, and hath a prety quadrangular court adjoyning to it. But it is inferiour to our Exchange in London, though indeede there is a farre greater quantity of building in this then in ours." (CORYAT, *Crudities*, p. 169.) Gresham's Royal Exchange, to which Coryat refers, was opened in 1570.

20 *squandered.* The word means simply 'scattered,' without implying moral censure. See Glossary.

21 Burton, writing in 1621, says: "A merchant adventures his goods at sea, and though his hazard be great, yet if one ship return of four, he likely makes a saving voyage." (*Anatomy*, i. 191, ed. 1826.) Merchant vessels all carried arms, and sailed at their own risk, without the protection of their governments. The seas swarmed with pirates. The best idea of the perils Shylock enumerates may be gathered from Hakluyt's *Voyages*. Many church registers contain notes of collections made to redeem Christian captives from Algiers, and in the city of London there was at least one special endowment for this purpose. Cf. *Tamburlaine*, iii. 3. 248—"The galleys and those pilling brigandines
That yearly sail to the Venetian gulf
And hover in the straits for Christian wreck."
And the description of Algiers, l. 40.

27 Shylock's deliberation may be due simply to professional caution; but it suggests that he is pondering some means to get Antonio into his power.

30 Cf. ii. 5. 12.

31 St. Matthew viii. 32.

37 Note the importance of this speech in an estimate of Shylock's character.

The publicani were tax gatherers in the Roman provinces, and notorious for their extortion, hence 'publican' seems an unlikely term of abuse to come from Shylock. But Shakespeare remembered that the Jews hated the publicans, and he had no doubt in his mind the parable of the Pharisee and the publican (St. Luke xviii. 10), in which the publican is represented as humble, the Pharisee being the typical Jew. *Fawning* is explained by the 'low simplicity' of l. 39.

39 *low.* 'Humble.'

41 "It is almoste incredyble what gaine the Venetians

receiue by the vsury of the Jewes, both pryuately and in common. For in euerye citee the Jewes kepe open shops of vsurie, taking gaiges of ordinarie for xv in the hundred by the yere: and if at the yeres ende the gaige be not redemed, it is forfeite, or at the least dooen away to a great disaduantage: by reason whereof the Jewes are out of measure wealthie in these parties."—THOMAS'S *Historye of Italye*, 1561 (Douce).

42 *upon the hip.* So iv. 1. 330. Cf. *Othello*, ii. 1. 314. "If he have us at the advantage, *on the hip*, as we say." (Bishop Andrewes, quoted by Staunton.) Dyce collects many examples in his *Remarks on Collier and Knight.* He agrees with Johnson that the phrase comes from hunting, "the hip or haunch of a deer being the part commonly seized by the dogs."

44 *sacred nation.* Shakespeare well represents in Shylock the possible divorce of religion from morality. Cf. iii. 1. 114, "At our synagogue, Tubal."

47 *interest.* See appendix on Usury.

55 *rest you fair.* Cf. "Rest you well," *Measure for Measure*, iv. 3. 186; "Rest you merry," *As You Like It*, v. 1. 65, *Romeo*, i. 2. 86; "God give you good rest," *Comedy of Errors*, iv. 3. 33.

58 *excess; i.e.* more than the sum lent or borrowed.

59 *ripe.* A frequent metaphor. Cf. *King John*, iv. 2. 79, "His passion is so *ripe;*" *Julius Cæsar*, iv. 3. 215, "Our cause is *ripe;*" *Merry Wives*, iv. 6. 43, "His vantage *ripe.*"

60 *possessed.* Cf. iv. 1. 35. The Roberts Qo. reads, "Are you resolu'd How much he would have?" which Dr. Furnivall calls 'the test passage' proving, as against the Cambridge editors, the Heyes Qo. to be the better of the two. "Few students," he says, "will doubt that the Heyes Qo. has Shakspere's reading, revis'd if not original."—Preface to Qo. Facsimile.

69 *wise.* Shylock approves Rebekah's trick.

77 *me.* A narrative use of the pronoun. Cf. *Julius Cæsar*, i. 2. 270, "He plucked *me* ope his doublet;" *Two Gentlemen*, iv. 4. 9, "He steps *me* to her trencher." See ii. 2. 100.

83 *venture.* Antonio, perhaps unconsciously, uses the word which belongs to his way of making money.

87 This was Aristotle's objection to usury (*τόκος*), that it was unnatural. (*Politics*, i. 10.) Cf. l. 126, "Barren metal."

88 Antonio has turned to speak to Bassanio. Shylock attempts to speak to him, but failing to attract his attention, falls to his own thoughts. In l. 97 Antonio turns to him again.

90 St. Matthew iv. 4, 6. Shylock might have made a better defence by quoting Deut. xxiii. 20, which allowed interest to be taken from strangers.

97 *beholding* for *beholden*, 'obliged.' Mr. Wright says that the only exceptions to the use of this form in early copies of Shakespeare are the fifth and sixth Quartos of *Richard III.* (iii. 1.

107), which have *beholden*. Bacon also uses *beholding*, and Craik, on *Julius Cæsar* (iii. 2. 70), quotes an instance from Clarendon.

98 *many a time and oft*. So *Julius Cæsar*, i. 1. 42.

101 *still*. 'Always.' See Glossary.

103 Cf. Marlowe, *Jew of Malta*, ii. 3. 23—

"I learned in Florence how to kiss my hand,
Heave up my shoulders when they called me *dog*,
And duck as low as any barefoot friar."

108 *moneys*. So *Timon*, ii. 1. 17; *Merry Wives*, i. 1. 50.

110 *foot*. So *Cymbeline*, iii. 5. 148.

122 Antonio, in his dealings with Shylock, exhibits little of that spirit of courtesy for which Bassanio praises him. (iii. 3. 287.) In this he reflects the temper of his age, which regarded the Jews simply as stubborn heretics. Thomas Coryat, who travelled to Venice in 1608, having a few minutes to spare one day, attempted to convert a Jew; the story is told in his *Crudities* with much ingenuousness. The ordinary attitude of Jews to Christians, and Christians to Jews, is well represented in two poems of Mr. Browning's, *Holy Cross Day* and *Filippo Baldinucci on the Privilege of Burial*.

126 *for*. 'In exchange for.'

128 *Who, if he break*. *Who* may be the subject, with *he* redundant, or it may be indirect object of *exact*. Cf. i. 2. 22. *Break; i.e.* break his day. See l. 155.

137 *Your single bond; i.e.* without a surety. See i. 2. 75.

a merry sport. So in the ballad of *Gernutus the Jew*—

"But we will have a *merry* jeast."

This ballad is reprinted by Hazlitt in his *Shakespeare's Library* (i. 375), and also in the Clarendon Press Edition of this play. Its date is uncertain. The probability is that it was based on the old play of *The Jew*. (See Introd. vii. note.) Mr. S. L. Lee identifies it with a ballad entitled "An Example of Usurie," entered on the *Stationers' Register* in 1580.

141 *for an equal pound; i.e.* for a pound as equivalent.

143 Shylock seems to have selected the heart. See iv. 1. 249.

144 The monstrosity of the proposal is evidence of its playfulness; and Antonio, in reaction from his melancholy, would be more disposed to accept the terms. Bassanio naturally hangs back, and his doing so is a hint to the audience that there may be more in it than playfulness. Everything here would depend upon the actor who played Shylock. See Introduction, p. x.

153 *dealings teaches*. Cf. iii. 2. 19, 239.

167 *fearful guard*. 'The guard which makes me fear.'

169 *gentle Jew*. Perhaps a play is intended on 'Gentile.'

170 It is important to notice this line as a comment on l. 122. Antonio regards the term 'Jew' as an ethical rather than a national distinction.

Act II.

The second act is occupied at Belmont with the choosing of the gold and silver caskets by Morocco and Arragon, at Venice with Bassanio's preparations for departure. Two new characters of importance are introduced—the Jew's servant, Launcelot, the clown of the piece, who exchanges his service for Bassanio's, and so proceeds to Belmont; and the Jew's daughter Jessica, who runs away with Lorenzo. This aggravates the Jew's hatred against the Christian merchant, at the very moment when the first rumour is heard of Antonio's losses at sea. The act closes with the announcement of Bassanio's arrival at Belmont.

Scene I.

Morocco. "Enter *Morochus*, a tawny Moore all in white, with three or foure followers accordingly." Cf. *Tamburlaine*, iii. 3. 66, "Kings of Fez, *Moroccus*, and Argier." Morocco was a flourishing kingdom in the sixteenth century; it extended as far south as Timbuctoo. The popular opinion of Moorish wealth is illustrated by a passage in Marlowe's *Jew of Malta*, i. 1. 21—

> "The wealthy Moor, that in the eastern rocks
> Without control can pick his riches up,
> And in his house heap pearls like pebble-stones,
> Receive them free, and sell them by the weight;
> Bags of fiery opals, sapphires, amethysts," &c.

2 *livery.* Cf. Milton's *L'Allegro*, 59—

> "Right against the eastern gate
> Where the great sun begins his state,
> Robed in flames and amber light,
> The clouds in thousand *liveries* dight."

6 *make incision.* It is possible there is a reference here to the proverbial use of the phrase, though what that use was is uncertain. Cf. *As You Like It*, iii. 2. 75; and see Nares' *Glossary*.

8 *aspect.* Cf. i. 1. 54.

9 *feared.* 'Frightened.' Cf. *Measure for Measure*, ii. 1. 2, "Setting it up to *fear* the birds of prey."

13 Portia says that in choosing she is not influenced by girlish fastidiousness, which judges merely by outward appearance; but in this case no choice is left her.

as fair. Portia plays upon the word.

21 *As any comer . . . yet.* This excludes Bassanio.

25 *Sophy.* Cf. *Twelfth Night*, ii. 5. 197; iii. 4. 307. A name borne by the Persian kings of the dynasty that began with Ismail (1499–1524). Bacon calls him Ismail, the Sophy of Persia (*Essays*, xliii. 12). The word is said by Littré to be

derived from *Sefi*, his sixth ancestor; by others to be the same as *sufi*, 'a sage.'

26 *Sultan Solyman.* Styled the Magnificent (1520–66). The Persians were first attacked by the Turks in 1514, under Sultan Selim. During the reign of Ismail battles were won on both sides, but under Abbas (1585–1628) the Turks were defeated.

27 *outstare.* R., H., and F., *orestare.*

31 *alas the while!* Cf. *Julius Cæsar*, i. 3. 82, "Woe the while." 'While' is a noun meaning 'time.'

32 *Lichas.* The servant of Deianira, who brought Hercules the poisoned robe. See Ovid, *Met.* ix. 155.

35 *page.* Theobald, for *rage* of all early editions.

42 *advised.* So i. 1. 142. Cf. *Richard III.* ii. 1. 107—

"Who, in my wrath,
Kneel'd at my feet, and bade me *be advised?*"

43 *Nor will not; i.e.* speak to lady afterward. For double negative cf. *As You Like It*, ii. 7. 89, "Nor shalt not, till necessity be served."

44 *temple.* 'Church.' So *Macbeth*, i. 6. 4, "The *temple*-haunting martlet;" *Much Ado*, iii. 3. 172, "At the *temple*" (with which cf. iv. 1); Marlowe, *Jew of Malta*, iii. 5, where the Christian governor of Malta, rather than surrender to the Turks, threatens to "lay waste the island, hew the *temples* down."

Scene 2.

Enter Launcelot. H.R.F. "Enter the clowne alone." Launcelot's name is spelt throughout Launcelet, as though to win for him some of the popularity of his predecessor in *Two Gentlemen.* Gobbo in H.F. is spelt Iobbe. His transference from Shylock to Bassanio enables him to carry messages without suspicion between Jessica and Lorenzo, and afterwards to appear at Belmont. It also emphasises Shylock's miserliness and malignity.

1 *will serve me.* Cf. *Romeo*, iii. 1. 100, "'Tis not so deep as a well, nor so wide as a church-door; but 'tis enough, *'twill serve.*" A frequent phrase is, 'to serve the turn;' *e.g. Othello*, i. 1. 42.

5 *take the start.* In 2 *Henry VI.* iv. 8. 45 we have the more usual phrase 'to *make* a start.'

8 *i.e.* 'Scorn with thy heels.' Cf. *Much Ado*, iii. 4. 51, "*I scorn* that *with my heels*" (with a quip about dancing). Staunton quotes from Rowlands' *The Letting of Humours Blood in the Head Vaine* (1611), "Bidde me go sleepe. *I scorne it with my heeles.*"

9 *via.* Italian 'away.' *Merry Wives*, ii. 2. 159; *Love's Labour's Lost*, v. 1. 156.

15 *smack; i.e.* of dishonesty.

grow to. "A household phrase applied to milk when burnt to the bottom of the saucepan, and thence acquiring an unpleasant taste. 'Grown' in this sense is still used in Lincolnshire." (CLARK and WRIGHT.) There may be a suggestion of this sense in *Antony and Cleopatra*, ii. 2. 25.

20 *God bless the mark.* So *Othello*, i. 1. 33. "God save the mark," 1 *Henry IV.* i. 3. 56. "The origin and meaning of the exclamation," says Dyce, "are alike obscure."

22 *saving your reverence.* So *Much Ado*, iii. 4. 32. An expansion of 'save reverence' (*salva reverentia*), which was also contracted into 'sir-reverence.' See *Comedy of Errors*, iii. 2. 93, "Such a one as a man may not speak of without he say *sir-reverence.*" Cf. *Romeo*, i. 4. 42, "This *sir-reverence* love."

incarnation. R. 'incarnall.'

24 *in my conscience.* So the clown in *Twelfth Night*, iii. 1. 33; *Winter's Tale*, iii. 3. 5, "A pretty oath that is not dangerous."

32 *gravel-blind.* A play on sand-blind. See Glossary. The *high* emphasises; cf. *high-lone* ('quite alone'), *Romeo* i. 3. 36. Qo. 1.

33 *confusions.* R. 'conclusions,' but the mistake is probably intended. For the phrase, which means 'to try experiments' cf. *Hamlet*, iii. 4. 194.

36 Cf. Syrus to Demea, in Terence, *Adelphi*, iv. 2—

"ubi eas praeterieris
Ad sinistram hac recta platea: ubi ad Dianae veneris,
Ito ad dextram," &c.

40 *Sonties.* "Is this a corruption of saints, or sanctity, or santé?"—DYCE.

46 *Master.* 'Master' was the title of a gentleman. Harrison, in his *Description of England*, says, "Whosoever studieth the lawes of the realme, whoso abideth in the vniuersitie, or professeth physicke and the liberale sciences, or beside his seruice in the roome of a capteine in the warres, or good counsell giuen at Law, whereby his commonwealth is benefited, can liue without manuell labour, and thereto is able and will beare the port, charge, and countenance of a *gentleman*, he shall for monie haue a cote and armes bestowed vpon him by heralds (who in the charter of the same doo of custome pretend antiquitie and seruice, and manie gaie things), and therevnto being made so good cheape *be called master, which is the title that men giue to esquiers, and gentlemen*, and reputed for a gentleman ever after." (Ed. Furnivall, p. 129.) Cf. *Winter's Tale*, v. 2, where the shepherd and clown, when they are proved to be 'gentlemen born,' promise to be Autolycus' 'good masters.'

51 Cf. *Love's Labour's Lost*, v. 2. 574, "Your servant *and* Costard."

52 *Ergo.* So the clown in *All's Well*, i. 3. 53; Dromio, in *Comedy of Errors*, iv. 3. 57; the grave-digger in *Hamlet*, v. 1. 55, 'argal.' A common enough word when every argument had to be presented as a syllogism. The argument may be that as old Gobbo calls him 'worship' and 'mastership' *ergo*, he is master.

57 *Sisters Three.* Clotho, Lachesis, and Atropos.

89 Launcelot, according to stage-tradition, kneels with his back to his father, who mistakes his long hair for a beard.

96 *I have set up my rest; i.e.* I am determined. Nares explains it as "a phrase from the game of Primero, meaning to stand on one's cards, in hope they may prove better than those of your adversary." Dyce quotes a passage from Minsheu's *Pleasant and Delightfull Dialogues in Spanish and English*, 1599, of which a few lines may be here quoted: "R. What is the summe that we play for? M. Two shillings stake, and eight shillings *rest*. O. Let the cardes come to me, for I deale them; one, two, three, fower; one, two, three, fower. M. Passe. R. Passe. L. Passe. O. *I set so much.* M. I will none. R. Ile none. L. I must of force see it; deale the cards. M. Giue me fower cards; Ile see as much as he *sets*. R. See heere my *rest;* let euery one be in. M. I am come to passe againe. R. And I too. L. I do the selfe same. O. *I set my rest*," &c. In this passage 'rest' seems to have some technical sense; perhaps, as Gifford suggested, 'the highest stake allowed.' The phrase occurs also in *All's Well*, ii. 1. 138, *Comedy of Errors*, iv. 3. 27; *Lear*, i. 1. 125; *Romeo*, iv. 5. 6; v. 3. 110.

97 *My master's a very Jew.* Cf. *Two Gentlemen*, ii. 3. 13, "A Jew would have wept to see our parting." There seems to have been also a proverb 'to look like a Jew;' for Coryat was so struck with the handsomeness of the Jews in Venice, that he declares the proverb to be untrue. He explains it to have meant "Sometimes a weather-beaten warp-faced fellow, sometimes a phrenetick and lunatick person, sometimes a discontented." (*Crudities*, p. 232.)

100 *give me your present.* See i. 3. 77. Cf. *Taming of the Shrew*, i. 2. 11—

"Villain, I say, knock *me* at this gate,
And rap me well, or I'll knock your knave's pate."

The *me* represents the old dative.

104 *I am a Jew.* Cf. *Much Ado*, ii. 3. 272, "If I do not love her, I am a Jew;" 1 *Henry IV.* ii. 4. 199, "I am a Jew else, an Ebrew Jew."

108 See l. 161.

123 *frutify.* It is only the last two syllables of this word that are important; the reader may amend the first at his discretion.

134 Bassanio plays on the word 'preferred,' meaning 're-

commended,' as in *Julius Cæsar*, v. 5. 62, "Ay, if Messala will *prefer* me to you."

138 The proverb is, "God's grace is gear enough."

142 *livery*. See l. 107.

guarded. Guards were trimmings, so called because they saved the cloth from being torn. Cf. *Love's Labour Lost*, iv. 3. 58. Launcelot's extra allowance was not perhaps purely a mark of favour, but to distinguish him as the fool. Cf. *Every Woman in her Humour* (p. 343, Bullen's *Old Plays*, vol. iv.), "I grieve to see this *double garded* age, all side-coate, all foole." Marston's *Malcontent*, i. 3, "You are in good case since you came to court, fool; what, *guarded, guarded!*" In Jonson's *Bartholomew Fair*, ii. 1, Justice Overdo, disguised as a fool, is referred to as "the fellow there in the *garded* coat." And see *Henry VIII.* Prol. 16, "In a long motley coat, *guarded* with yellow." In *Two Gentlemen*, ii. 4. 45, Thurio is 'twitted with his *bare* liveries.'

146 *table*. The sense is, 'There's no man has a fairer palm than mine, which testifies I shall have good fortune.' In Knight's *Shakespeare* may be seen a print of a hand with the 'lines' marked upon it, copied from a book called *Briefe Introductions, both Natural, Pleasaunte, and also Delectable, into the Art of Chiromancy*, &c., written in y^e^ Latin tongue by Jhon Indagine, prieste, and now lately translated into Englishe by Fabian Withers, 1558.

The *table* is properly the space between the 'table line' and the 'middle natural,' the two principal lines across the palm.

147 *go to*. 'Go,' in Elizabethan English, simply implied motion, in whatever direction; *e.g.* Bacon has 'going wet' for 'wet walking' in *Essay* "Of Gardens." So that the phrase 'go to' can be used for 'come,' as in Genesis xi. 4, "*Go to*, let us build us a city," and for our impatient 'Come, come,' as in *As You Like It*, iv. 1. 130; *Julius Cæsar*, iv. 3. 32.

148 The *line of life* is that which runs round the ball of the thumb.

for this gear. 'For this piece of work.' See i. 1. 110.

163 Perhaps Bassanio had intended to ask Gratiano to accompany him. (See l. 108.) As Gratiano anticipates him, it becomes easier to give him a little good advice on his behaviour.

165 *you . . . . thee*. Only great intimacy would warrant Bassanio in lecturing Gratiano; his sense of this is marked by his change of pronoun. See Abbott, 231, and Appendix II. to my edition of *Julius Cæsar*.

170 *something*. Cf. sc. 3. l. 13.

liberal; i.e. free spoken beyond bounds. Cf. *Hamlet*, iv. 7. 170, "That *liberal* shepherds give a grosser name." *Othello*, ii. 1. 164, "Is he not a most profane and *liberal* counsellor?" *Much Ado*, iv. 1. 93.

170 *pain*. Only once besides, *Henry VIII.* iii. 2. 73.

172 *skipping.* Cf. i. 2. 19; *Love's Labour's Lost*, v. 2. 771, "As a child *skipping* and vain;" 1 *Henry IV.* iii. 2. 60, "The *skipping* king" (of Richard II.); *Taming of the Shrew*, ii. 1. 341, "*Skipper*, stand back; 'tis age that nourisheth."

173 *misconstred.* A not unusual spelling of 'misconstrued,' showing the pronunciation.

177 *prayer-books* were larger then than now. One dated 1562 (R. Jagge) measures 7½ inches by 6, and is 2⅛ inches thick.

179 Staunton says, "The custom of keeping on hats at the dinner table may be inferred from the following: '*Roger the Canterburian, that cannot Say Grace for his meat with a low-crowned hat before his face: or the character of a prelatical man affecting great heighths.* Newly written by G. T.'" It is referred to as late as 1726 by Law, *Serious Call*, c. 4, "We see yet some remains of this custom (grace before meals) in most Christian families. . . . In one house you may perhaps see the head of the family just pulling off his hat."

hood, a term in falconry. Cf. "Hoodman-blind."

Scene 3.

2 This, and the death of her mother, form some excuse for Jessica's undutifulness.

5 *soon at.* 'About.' Cf. *Richard III.* iv. 3. 31, "Come to me, Tyrrel, *soon at* after supper;" *Comedy of Errors*, i. 2. 26, "*Soon at* five o'clock;" iii. 2. 179, "*Soon at* supper-time I'll visit you;" *Merry Wives*, i. 4. 7, "*Soon at* night."

10 *exhibit.* Launcelot means 'inhibit.'

13 *something.* See sc. 2. l. 170.

Scene 4.

1 Lorenzo is proposing to surprise Bassanio with a masque at his banquet. See note on sc. 5. l. 23.

5 *spoke us of torch-bearers.* A confusion of '(be)spoken torch-bearers' and 'provided *us of* torch-bearers.' (l. 22.)

torch-bearers. Cf. the fine lines in *The Insatiate Countess*, by Barksteed—

> "Night, like a masque, is enter'd heaven's great hall,
> With thousand torches ushering the way."

See quotations on sc. 5. l. 23.

10 *break up; i.e.* the seals. See *Winter's Tale*, iii. 2. 132, "*Break up* the seals, and read." In *Love's Labour's Lost*, iv. 1. 56, "*Break up* this capon" (*i.e.* Armado's letter), it is used with a play on its other sense of 'to carve.'

28 How did Jessica know that her father would be invited to supper, and accept the invitation? For Launcelot had not yet delivered the message. (l. 16.) Perhaps Jessica's note only states that she has a page's dress in readiness to use when an

opportunity offers, and Lorenzo, hearing of Shylock's invitation, has the sudden idea to take occasion by the masque, and make her his torch-bearer. (l. 22.)

34 *cross her foot; i.e.* 'cross her path.' For 'cross'=impede, cf. ii. 5. 56, iii. 1. 18.

36 *faithless; i.e.* 'not Christian.' It may be part of Shakespeare's irony to bring out the unconscious way in which Christians belied their faith in their dealings with Jews. Cf. Antonio's behaviour in i. 3, and Gratiano's in the trial scene. Here Jessica has been plotting, not only to leave her father, but to rob him, breaking two commandments out of the ten which Jews and Christians alike accept; and yet Lorenzo, who knows little yet against Shylock, except that he is a usurer, speaks as he does.

Scene 5.

Shylock's going to supper with Bassanio must be reckoned an historical inaccuracy. The Jews of Venice lived apart in their Ghetto, and would certainly have declined to eat with Christians. Of course it is necessary for the plot that Shylock should be out of the way.

In H. and F. the stage direction is, "Enter Iewe and his man that was the Clowne."

6 Cf. *Two Gentlemen*, ii. 1. 5—

"Valentine. Ah, Silvia! Silvia!
Speed. Madam Silvia! Madam Silvia!
Val. How now, sirrah!
Speed. She is not within hearing, sir.
Val. Why, sir, who bade you call her?
Speed. Your worship, sir; or else I mistook.
Val. Well, you 'll still be too forward.
Speed. And yet I was last chidden for being too slow."

12 Cf. i. 3. 30. It is curious that Shylock says nothing here of his aversion to eating with Gentiles.

20 *reproach.* Launcelot means 'approach.' The 'reproach' Shylock expects is Bassanio's humiliation, not his insults; for Bassanio behaves to him throughout with marked courtesy. Cf. *Richard II.* ii. 1. 258, "*Reproach* and dissolution hangeth over him."

23 *masque; i.e.* a masquerade, not a regular dramatic performance like the masques of Ben Jonson, or *Comus*. Cf. Hall's *Chronicle*, "On the date of the Epiphanie, at night (1512-3), the king (Henry VIII.) with eleven others were disguised after the manner of Italie, called a *maske*, a thing not seene afore in England; they were apareled in garmentes long and brode, wrought all with golde, with visers and cappes of golde; and after the banket doen, these maskers came in with the six gentlemen disguised in silk, *baryinge staffe torches*, and

desired the ladies to dance." Cf. *Henry VIII.* i. 4, "Enter the king and others as *masquers*, habited like shepherds;" *Romeo*, i. 4, "Enter Romeo, &c., with five or six *masquers*, *torch-bearers*, and others."

it was not for nothing. Launcelot is parodying Shylock's omen, l. 17, 18.

24 *Black Monday.* "It is to be noted," says Stow, "that the 14 day of April and the morrow after *Easter Day* (1360), King Edward with his host lay before the city of Paris; which day was full dark of mist and hail, and so bitter cold, that many men died on their horsebacks with the cold; wherefore unto this day it hath been called the *Black Monday*."

27 This speech shows the best side of Shylock's character, his Oriental dignity.

29 *squealing.* R. 'squeaking.'

wry-necked fife. "A fife is a wry-neckt musician, for he always looks away from his instrument."—BARNABY RICHE'S *Aphorisms* (1618), quoted by Boswell.

35 *Jacob's staff.* See Genesis xxxii. 10, Hebrews xi. 21. The name was in use for a pilgrims' staff, as in Spenser, *Faery Queene*, i. 6. 35.

36 *feasting forth.* We say, 'Dining *out*.' Cf. i. 1. 143, "Find *forth*."

42 *Jewess'.* Pope for H.R.F. 'Iewes.' The proverb "Worth a Jew's eye" seems to be a relic of the days when rich Jews had to ransom their organs piecemeal.

53 "Sure bind, sure find," is the form in which it is quoted in Ray's *Proverbs*.

SCENE 6.

7 *obliged.* 'Contracted.'

10 In *Love's Labour's Lost*, i. 2. 57, there is a reference to a celebrated 'dancing horse,' Marocco, belonging to Bankes, which did many wonderful feats, and even ascended to the top of St. Paul's. Perhaps here more ordinary exercises are meant. Bacon enumerates 'exercises of horsemanship' among the sights of foreign travel. (*Essay* xviii.) For *untread* (=*retrace*) cf. *King John*, v. 4. 52, "We will *untread* the steps of damned flight," the only other instance of its use in Shakespeare.

24 *who.* See i. 2. 22.

36 Portia makes a similar pun, v. 1. 129.

38 *I should be; i.e.* I ought to be.

45 *by my hood.* Perhaps Gratiano is masquing as a monk, and he pretends to recognise this un-Jewish readiness to part with money as a sign of Jessica's conversion. But the oath may have been an ordinary one. In Chaucer's Prologue to the

Legende of Goode Women the God of Love says, "That is a trewe tale, *by myn hood*."

56 *Fie, fie.* The 'slinking away in supper-time' has given trouble instead of pleasure.

59 This and the following lines are omitted by R.

Scene 7.

The Prince of Morocco is the first 'worldly chuser.' He chooses the gold casket. For the chooser of gold no better character could have been devised than this magnificent and simple-minded prince, with whom the material of the caskets is everything. He reads the inscriptions indeed, and considers them, and becomes eloquent at the thought of the world making pilgrimage to Belmont; but what really determines him is the sentiment of the last ten lines.

4 *who.* "In almost all cases where *who* is thus used (referring to irrational antecedents) an action is implied."—Abbott, 264.

8 *all as blunt; i.e.* "as gross as the dull metal."—Johnson.

17 Morocco's dislike of the leaden casket is so keen, that he forgets it is Portia for whom he is hazarding all. See ii. 1. 40.

20 *shows.* A golden mind will have nothing to do with dross, or even the appearance of dross.

31 *Why, that's the lady.* Cf. l. 38. Morocco is almost childishly pleased at having seen through the riddle, as he thinks.

40 As pilgrims went to the shrine of St. Thomas of Canterbury; only in this case the saint was alive.

41 *Hyrcanian.* Cf. *Hamlet*, ii. 2. 472, "The rugged Pyrrhus, like the *Hyrcanian* beast;" *Macbeth*, iii. 4. 101, "The *Hyrcan* tiger." Hyrcania was the old name for a district of Asia south of the Caspian.

53 *Being* refers to *silver*, which in Shakespeare's time was worth about ten times less than gold.

undervalued. Cf. i. 1. 165.

56 *angel.* A gold coin, first coined by Edward IV. (1465), in imitation of the French *angelot.* The figure was that of S. Michael. Its full name was the angel-noble, and its value therefore 6s. 8d. Later it was worth 8s., and under Edward VI. 10s. It was last coined by Charles I.

57 *insculped upon.* Carved on the outside, in relief.

59 *key.* Pronounced so as to rhyme with *may.* Cf. *Sonnet* 52.

63 *A carrion death; i.e.* a skull. Cf. i. 2. 47, "A death's head."

69 *tombs.* Johnson for *timber.*

70 Your answer would have been a portrait, not a scroll.

73 Cf. *Two Gentlemen*, iv. 4. 186, "I hope my master's suit will be but cold."

SCENE 8.

1 See end of sc. 6.

4 *villain.* See l. 13.

25 *good.* See below, l. 35; iii. 1. 12; and iii. 2. 287.

28 *narrow seas.* See iii. 1. 3.

40 *riping.* See i. 3. 59.

42 *mind of love; i.e.* loving mind; as in Rossetti's *Cloud Confines*— "What of the *heart of love*
That bleeds in thy breast, O man?"
Cf. "Hearts of controversy" in *Julius Cæsar*, i. 2. 109.

Or *of love* may be, as Capell thought, an adjuration, like "Of all loves" in *Merry Wives*, ii. 2. 119.

52 *embraced.* This is important as showing that Antonio's melancholy was not habitual. Cf. iii. 2. 109, "Rash-*embrac'd* despair."

SCENE 9.

For the chooser of the silver casket, who is a more difficult person to realize than the chooser of the gold, inasmuch as he has not the excuse of fixing upon the most precious metal, but must follow the inscription, and 'assume desert'—an unlikely and unlovely thing in a lover—Shakespeare has introduced the traditional type of haughtiness, a Spanish prince. Morocco had interpreted 'desert' not only of 'birth,' but of 'breeding,' and principally of his 'love' (sc. 7, l. 32–4). Arragon seems to assume that high birth in itself implies all kinds of merit. With the general sentiment of ll. 41–9, cf. Sonnet 66.

1 *straight.* 'Straightway,' as in l. 6.

3 *election.* 'Choice.' In modern English we use the word only in reference to what is chosen.

19 *addressed me.* 'Prepared, directed myself; made myself ready.' Cf. *Midsummer Night's Dream*, v. 1. 107, "So please your grace, the Prologue is *addressed;*" 2 *Henry IV.* iv. 4. 5; *Julius Cæsar*, iii. 1. 29.

25 *meant by.* Malone quotes from North's Plutarch, *Life of Cæsar*, "He answered that these fat long-heared men made him not affrayed, but the lean and whitely-faced fellows, *meaning that by* Brutus and Cassius." For *by* (='near,' hence, metaphorically), 'about,' cf. i. 2. 48, "How say you *by* the French lord?"

28 The *martlet* is again described in *Macbeth*, i. 6—
"This guest of summer,
The temple-haunting martlet, does approve,
By his loved masonry, that the heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coigne of vantage, but this bird
Hath made his pendent bed and procreant cradle:

Where they most breed and haunt, I have observed,
The air is delicate."

For the form *martlet* see Glossary.

29 *weather.* See Glossary.

42 *clear.* 'Pure,' 'unsullied.' *Clear* is really predicate. Arragon means, 'O that honour were unsullied and won by merit.' Or *clear* may mean 'bright,' as in *Timon*, iv. 3. 27, "You *clear* heavens."

46–8 'If everyone had his deserts, how many people of high rank who are fallen in fortune would be restored to their honours, which have been usurped by low peasantry.' Note the unusual sense of *gleaned.*

49 Perhaps the prince of Arragon had himself come to Belmont to recruit his fortunes.

54 *blinking.* 'Blindfold.' Cf. *All's Well*, i. 1. 189, "Blinking Cupid," with *Cymbeline*, ii. 4. 89, "Winking Cupids."

61 The offices of judge and criminal are distinct and opposite. Portia's smartness here gets the better of her courtesy.

68 *I wis.* See *Ywis* in Glossary.

70 "Perhaps the poet had forgotten that he who missed Portia was never to marry any woman."—JOHNSON.

moth. H. 'moath.' Portia finishes the rhyme.

83 Cf. *All's Well*, i. 3. (song), "Your marriage comes by destiny."

85 Cf. 1 *Henry IV.* ii. 4. 315—

"HOSTESS. O Jesu, my lord the prince!
PRINCE. How now, my lady the hostess!"

Richard II. v. 5. 67—

"GROOM. Hail, royal prince.
KING. Thanks, noble peer."

Henry VIII. v. 4. 29—

"MAN. Do you hear, master porter?
PORTER. I shall be with you presently, good master puppy."

89 *sensible regreets.* Greetings that could be felt, 'to wit, gifts of rich value.' Bassanio's borrowed magnificence is not without its effect.

98 *high-day wit.* Cf. 1 *Henry IV.* i. 3. 46, "With many *holiday* and lady terms;" *Merry Wives*, iii. 2. 69, "He speaks *holiday.*"

ACT III.

In this act the *complication* of the plot, as Aristotle calls it (δέσις), is completed, by the loss of Antonio's ships, through which he finds himself unable to repay the Jew's loan within the prescribed term. The news is brought to Bassanio at Belmont in the moment of his success. The act closes with the hint of a *resolution* (λύσις) of the knot through some scheme of Portia's.

SCENE I.

2 *It lives there unchecked.* It is reported without contradiction.

3 *Narrow Seas.* The English Channel. See ii. 8. 28. Cf. *Henry V.* ii. (chorus) 38. The name was in common use.

4 *Goodwins.* The Goodwin Sands, off the coast of Kent.

6 *of her word.* Cf. *Winter's Tale*, v. 2. 177, "A tall fellow *of thy hands.*"

9 *knapped ginger.* Cf. *Measure for Measure*, iv. 3. 8, "Marry, then *ginger* was not much in request, for the *old women* were all dead."

11 *slips of prolixity.* Tedious digressions.

18 *cross my prayer.* Cf. *Romeo*, v. 3. 19—

> "What *cursed* foot wanders this way to-night
> To *cross my* obsequies and true love's rite?"

24 *the wings she flew withal; i.e.* the page's dress. See ii. 4. 31.

33 *Rhenish.* See i. 2. 88.

36 *match.* 'Agreement,' 'bargain.' Cf. *Cymbeline*, iii. 6. 30, "'T is our *match*" (*i.e.* 'so we agreed').

37 *prodigal.* For lending out money gratis, and relieving debtors.

49 *what's his reason?* Antonio's reason was not that Shylock was a Jew, but that he was an usurer, though indeed it was from being a Jew that Shylock did not recognize the 'Christian courtesy' of lending money gratis. Shylock's passionate vindication of his humanity touches Salanio and Salarino, to whom it was addressed, more nearly than Antonio. See *e.g.* l. 18, 29, 67 of this scene, and ii. 8. 4, 14.

50 *affections, passions.* Cf. iv. 1. 49, note.

58 Cf. *Jew of Malta*, i. 1. 120—

> "Rather had I, a Jew, be hated thus
> Than pitied in a Christian poverty;
> For I can see no fruits in all their faith,
> But malice, falsehood, and excessive pride,
> Which, methinks, fits not their profession.
> Haply some hapless man hath conscience,
> And for his conscience lives in beggary."

73 On ellipse of relative, see i. 1. 175, note. But here Shylock is speaking disjointedly.

88 See i. 3. 17.

89 *I thank God.* See l. 114, and note on i. 3. 44.

104 *monkey.* Monkeys were great pets with the fashionable Elizabethan ladies. Cf. Marston's *Malcontent*, v. 2. 84, "She was a cold creature ever: she hated *monkeys*, fools, jesters, and gentlemen-ushers extremely."

106 *it was my turquoise.* Shylock's regret for his ring was

not wholly sentimental, for the turquoise was credited with magical properties. Steevens quotes from Fenton's *Secrete Wonders of Nature* (1569), "The Turkeys doth move when there is any perill prepared to him that weareth it;" and Staunton from Swan (1635), "Turcois is a compassionate stone; if the wearer of it be not well, it changeth colour, and looketh pale and dim; but increaseth to his perfectnesse as the wearer recovereth to his health." Steevens also quotes from Nichol's *Lapidary*, "It is likewise said to take away all enmity, and to reconcile man and wife."

111 *fee me an officer.* So the ballad of *Gernutus* (i. 1. 137, note)—

"Gernutus doth not slacke
To get a sergiant presently."

a fortnight before. It is hard to believe that two months and a half elapse between the borrowing of the money and Bassanio's arrival at Belmont. In the story the time passes in celebrating the marriage festivities; but in the play this is impossible, and the messenger from Venice is introduced immediately after the choice of the caskets, which, we are told, took place without delay. (iii. 2. 1, 39.) The scenes with Morocco and Arragon, and the repeated hints of Antonio's losses, divert attention from this weak place in the plot.

113 *what merchandise I will.* It is important to notice that Shylock's quarrel with Antonio is not for his discourtesies, but for interference with his gains.

114 *at our synagogue.* See i. 3. 44, note, and note at beginning of i. 3.

Scene 2.

In this scene the deeper side of Portia's character is revealed. With the arrival of Bassanio the wooing has become a serious matter, and her sprightliness gives way to solicitude. Notice the reflective tone of her speeches, especially l. 40–62.

6 'Hate does not give that kind of advice;' viz. to tarry.

8 'And yet a maiden may not give her thoughts tongue.' So that even by remaining you would not understand from me how I regard you.

14 *Beshrew.* Portia speaks as to a witch.

15 *o'erlooked.* With the evil eye. Cf. 'fascinated.' So *Merry Wives*, v. 5. 87, "Vile worm, thou wast *o'erlooked* even in thy birth."

17 *I would say.* Cf. *Winter's Tale*, iv. 3. 93, "I cannot tell for which of his *virtues* it was, but he was certainly whipped out of the court. . . . Vices, *I would say.*"

19 *puts.* See i. 3. 153.

20 Scan "And só though yoúrs nót yours, próve it só." For

the quasi-disyllabic scansion of *yours*, cf. "As *fire* drives out fire, so pity pity" (*Julius Cæsar*, iii. 1. 171), and other examples in Abbott, 475.

21 'If bars are put by Fortune between you and me, who are each other's property, Fortune should pay the penalty, which I shall have to pay, of losing you, which is hell.' Or the meaning may be, 'As we belong to each other, the sin would not be mine in marrying you, but Fortune's in separating us, and so Fortune should be punished, not I.'

22 *to peise the time.* To put weights upon it. See Glossary. Kinnear (*Cruces Shakespearianæ*, p. 106) compares—

"Why dost thou tip men's tongues with golden words,
And *peise* their deeds with weight of heavy lead,
That fair performance cannot follow promise?"
—*Edward III.* ii. 1. 307.

26 Only traitors are racked.

33 *do.* So H. R.; *doth* F. Contrast with this judgment Bacon's allowing of the practice. "If it may not be done otherwise it is fit Peacock be put to torture. He deserveth it as well as Peacham did."—Quoted by ABBOTT, *Bacon's Essays*, Introd. p. lvi. Lopez (see Introd. p. xi.) confessed the charge against him in order to avoid being racked.

42 Portia is true to her profession, i. 2. 98. In the Italian story it is the waiting-woman who betrays the secret.

44 An ancient imagination. See Æsch. *Ag.* 1445. Cf. *King John*, v. 7. 21—

"I am the cygnet to this pale faint swan,
Who chants a doleful hymn to his own death."

Othello, v. 2. 247—

"I will play the swan, and die in music."

49 "The Archbishop reverently putteth it (the crown) upon the Queen's head. At the sight whereof the People with loud and repeated shouts cry, *God save the Queen*, and the Trumpeters sound."—*Coronation Service of Queen Victoria.*

54 *with much more love.* Hercules rescued Hesione, not for love of her, but for a promise of horses.

55 *Alcides.* Hercules was grandson of Alcæus.

56 *virgin-tribute.* Hesione, daughter of Laomedon, king of Troy, had been exposed to a sea-monster to free Troy from the deluge and pestilence which Poseidon and Apollo had sent upon it in revenge for the king's breaking oath with them. Ovid, *Metam.* xi. 199 ff.

The copy of Ovid's *Metamorphoses* which belonged to Shakespeare, an Aldine, is now in the Bodleian Library. See l. 102; v. 7.

60 *Go, Hercules!* Morocco compared the choosing of the caskets to a very different exploit of Hercules, ii. 1. 32.

67 *eyes.* H. R. *eye*, corrected in F. Cf. *Romeo and Juliet*, ii. 3. 68—

"Young men's love then lies
Not truly in their hearts, but in their eyes."

73 *So.* Fancy, which in the song might only mean 'love' (see Glossary), is understood by Bassanio, as may have been intended, in a sense nearer its modern meaning; viz., a fickle and superficial liking. "So," he muses, "the outward appearances of things (which attract fancy) may be most unlike the things themselves; ornament must be carefully scanned."

74 *still.* See i. 1. 36 and Glossary.

77 The metaphors are confused. The gracious voice first 'seasons' the 'tainted' plea, and then hides its evil appearance.

79 *approve; i.e.* prove. See Glossary.

81 *so simple; i.e.* so clearly and wholly a vice.

86 *livers white.* Cf. *Macbeth*, v. 3. 15, "Lily-livered;" *Lear*, iv. 2. 50, "Milk-livered;" 2 *Henry IV.* iv. 3. 113, "Liver white and pale."

88 *beauty; i.e.* the colour of the face, which may be purchased in the form of 'rouge.' Cf. *Twelfth Night*, i. 5. 257, "'T is beauty truly blent, whose red and white Nature's own sweet and cunning hand laid on."

90 The miracle is in the pun.

93 *make.* H. R. *maketh*, F. *makes.*

94 Cf. *Love's Labour's Lost*, iv. 3. 259—

"It mourns that painting and usurping hair
Should ravish doters with a false aspect."

96 Cf. *Timon*, iv. 3. 144—

"Thatch your poor thin roofs
With burthens of the dead."

Sonnet 68—

"Before the golden tresses of the dead,
The right of sepulchres, were shorn away,
To live a second life on second head;
Ere beauty's dead fleece made another gay."

Malone quotes from Barnabe Rich's *Honestie of this Age* (1615), "My lady holdeth on her way, perhaps to the tire-maker's shop, where she shaketh her crownes to bestow upon some new-fashioned attire, upon such artificial deformed periwigs, that they were fitter to furnish a theatre, or for her that in a stage-play should represent some hag of hell, than to be used by a Christian woman."

97 *guiled.* For other examples of passive participles formed from nouns, see Abbott, 294. Walker compares—

"To me came Tarquin armed, so beguil'd
With outward honesty."—*Lucrece.*

The second Folio reads 'guilded,' and this suggests the possible sense, that men are tempted to sea in hope of landing on some rich shore. Kinnear well compares *Timon*, v. 1. 50—

"What a god's gold!
'T is thou that rigg'st the bark, and plough'st the foam!"

Or the meaning may be that a shore looks attractive for landing, but is dangerous owing to hidden reefs.

101 *thou.* H. F. *then.* R. omits.

102 Midas was a king of Phrygia, who obtained from Bacchus the power of turning to gold everything he touched. As he had not excepted food, he was obliged to recant his prayer, in order not to starve. See Ovid's *Metamorphoses*, xi. 100, the second reference to that book in this scene. Cf. l. 56.

104 *meagre.* Cf. *King John*, iii. 1. 80.

105 *threatenest.* The inscription on the leaden casket harmonises best with the mood of the true lover—'all for love, and the world well lost.'

106 *paleness.* But Bassanio had rejected the silver on account of its 'paleness,' l. 103 above. Warburton conjectured 'plainness,' pointing out that "there is a beauty in the antithesis between *plainness* and *eloquence;* between *paleness* and *eloquence* none." On which Farmer produced an example from *Midsummer Night's Dream*, v. 1. 94—

"Where I have come, great clerks have purposed
To greet me with premeditated welcomes;
Where I have seen them shiver and look *pale*,
Make periods in the midst of sentences,
And in conclusion dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence yet I pick'd a welcome;
And in the modesty of fearful duty
I read as much, as from the rattling tongue
Of saucy and audacious *eloquence*."

110 *green-eyed.* Because tiger-like. Cf. *Othello*, iii. 3. 166; *Love's Labour's Lost*, i. 2. 90, "Green indeed is the colour of lovers."

112 *rain.* R *range.*

117 *Or whether.* "We find *whether . . or whether?* to express direct questions in Anglo-Saxon."—ABBOTT, 136.

125 It should have had power to deprive him of his eyes, and so prevent his painting the second.

126 *unfurnished.* 'Unfellowed.' M. Mason quotes from Fletcher's *Lover's Progress*, ii. 1—

"Will 't please you bring a friend? We are two of us,
And pity either, sir, should be *unfurnished*."

how far. 'By how much' my praise, substantial as I can make it,

127 *substance . . . shadow.* Cf. *Two Gentlemen*, iv. 2. 121—

"Vouchsafe me yet your picture for my love:
For, since the *substance* of your perfect self
Is else devoted, I am but a shadow,
And to your *shadow* will I make true love."

130 *continent.* 'That which contains.'

140 *by note.* According to written instructions; viz., the scroll.

141 The following lines, with the fine speech (l. 175–183), are the only interesting things Bassanio says in the course of the play.

in a prize. 'In (the matter of) a prize.'

156 *livings.* 'Estates.' *Winter's Tale*, iv. 3. 104, "Where my land and living lies." *Henry V.* iii. 6. 9; *Lear*, i. 4. 120.

158 *something.* Folios 'nothing;' but nothing would be too serious. Portia uses the word to depreciate herself indeed, but with a play upon it. 'Something' comes after the two 'sums,' where a more definite word was expected.

in gross. 'Generally.'

163 It is not hard to understand how Portia should welcome her escape from the 'will of a dead father,' and that the substitution for this of a living 'lord and governor and king' should be one of her first emotions. At the same time her marked superiority to Bassanio in mental gifts makes this speech a little puzzling. Perhaps it is the half-consciousness of her superiority that makes the expression of her love take the form of self-depreciation.

165 *as from.* To receive direction 'as from.'

171 *ring.* See Introduction, p. vi. *ad fin.*

175 *exclaim on.* Cf. *As You Like It*, ii. 7. 70, "Why who cries out *on* pride?"

182, 3 The expression of his joy by each results in a confusion which expresses nothing, although it is a sign of joy.

191 This may mean, (1) 'You have enough joy without my adding to it,' or (2) 'You will not wish to deprive me of *my* joy,' explained by what follows.

199 *for intermission*, &c. 'I am no more a laggard in love than you.' This is Theobald's punctuation. The old texts have a comma after 'intermission.' If this be read, 'for intermission' must mean 'to pass the time;' and the next line 'no more credit belongs to me than to you, since both our fates hung upon the caskets.' But 'intermission' can scarcely have this meaning, and it would be a poor compliment to Nerissa.

205–6 *I got a promise* (if her promise last). For the play on the word cf. *Richard II.* ii. 1. 13—

"The setting sun and music at the close
As the *last* taste of sweets, is sweetest *last*."

214 "Here and throughout the scene the old editions have *Salerio;* for which Rowe substituted *Salanio;* and the latter

name kept its place in the text till Capell restored *Salerio*; which was once more displaced for *Salanio* by Mr. Knight; with whom I agree in regarding *Salerio* as a decided error, and in thinking it altogether unlikely that Shakespeare would, without necessity, and in violation of dramatic propriety, introduce a new character, Salerio, in addition to Salanio and Salarino. In the first scene of this act the servant of Antonio thus addresses Salanio and Salarino: 'Gentlemen, my master Antonio is at his house, and desires to speak with you both.' To the unfortunate Antonio, then, these friends repair. What can be more natural than that, after the conference, the one should be dispatched to Bassanio, and the other remain with him whose 'creditors grow cruel'? We accordingly find, in the third scene of this act, that one of them accompanies Antonio when he is in custody of the gaoler. The name of the friend who remains at Venice is rightly given in Roberts's Quarto *Salarino*, a name which will not suit the metre in the present scene."—DYCE. Dyce is certainly right. The only defence of *Salerio* as a new character is that he is introduced here by both Quartos in the stage direction as "a messenger from Venice;" but Gratiano's recognition destroys the force of this. Probably the name *Salerio* was used in one draft of the play; H. reads it in iii. 3, and iv. 1. 15, 107.

218 *very.* See iv. 1. 13.

226 Salanio's reason is never divulged. Shakespeare required Lorenzo and Jessica for the moonlight scene in the last act.

229 Not sick unless in mind on account of his troubles, nor well unless because his mind rises above them.

231 *estate.* Cf. l. 311.

234 *royal merchant.* So iv. 1. 29. The title of royal merchant was borne by Sir Thomas Gresham, probably because he was the Queen's agent to negotiate loans, &c. So the Lombards were called Pope's Merchants. King John, according to Hunter (p. 308), calls Brand de Doway 'dominicus mercator noster.' The title is not mentioned in Heywood's *If you Know not Me, you Know Nobody* (pt. ii.), a play devoted to Gresham's doings; but he is called there a 'royal citizen' because of his wealth and munificence. That may be all that Gratiano means here; but in iv. 1. 29 some recognised title seems implied.

236 See i. 1. 171.

239 *steals.* Cf. iii. 2. 19; i. 3. 153, note.

273 *impeach.* 'Calls in question.' Denies that the city is free, as it professes to be. This is further explained by sc. 3. l. 27, ff. See also iv. 1. 39.

275 *magnificoes. Othello*, i. 2. 12. "The gentlemen of Venice are there called *clarissimoes*."—CORYAT'S *Crudities*, p. 268.

288 For other examples of a superlative termination not repeated, see Abbott, 398.

SCENE 3.

Stage Direction. Enter Salarino, R. Salerio, H. Solanio, F. See note on iii. 2. 214.

3 *look to him.* "As to lunatic no less than criminal."—RUSKIN, *Munera Pulveris*, p. 102.

14 *dull-eyed.* Cf. *Pericles*, i. 2. 3, "The sad companion, *dull-eyed* melancholy.

19 *kept.* 'Lived.' See Glossary.

22 Cf. sc. 3, l. 287, ff. These passages are very important for understanding the character of Antonio.

27 To refuse to strangers their privileges will be an imputation on the State's justice, since it is to the strangers that the city owes its trade. See iii. 2. 273; iv. 1. 39.

35 See iii. 2. 315. So in the old story the merchant entreated his godson, "in case any misfortune happened, that he would return to Venice, that he might see him before he died."

SCENE 4.

2 'You show that you understand what is due to friendship by enduring the absence of your husband whom you send to help his friend in trouble.'

7 *lover.* Used more generally than in modern English. See Glossary.

12 Cf. *Two Gentlemen*, ii. 4. 63, "We have conversed and *spent* our time together." For *waste* cf. *Sonnet* 106, "In the chronicle of *wasted* time" (*i.e.* past).

15 *lineaments.* See Glossary. Steevens compares 2 *Henry IV.* ii. 4. 264—

"DOLL. Why does the prince love him so, then?

FAL. Because their legs are both of a bigness."

18 *needs.* An adverb formed from the genitive case, like 'of force' (iv. 1. 416). Cf. 'whiles,' 'sometimes.'

20 *the semblance of my soul.* Antonio, who is like Bassanio. For 'my soul,' as a term of endearment, cf. *Midsummer Night's Dream*, iii. 2. 246, "My love, my life, *my soul*, fair Helena."

33 *imposition.* i. 2. 96.

44 For *scansion* see App. I. § 6.

49 *Padua.* H.R.F. Mantua; corrected by Theobald from iv. 1. 106. In the story the lady of Belmont gives herself out as a young doctor from *Bologna*, and there is no mention of any consultation beforehand. As Portia sends to Bellario, the place has to be altered to Padua. Both universities were famous for their schools of law.

51 *notes.* It is quite unnecessary to suppose with some critics that Portia went herself to Bellario. The 'there' of l. 55 means

the 'tranect.' To Bellario, no doubt, is due the reference to the Alien's Act. (iv. 1. 343.)

52 *imagined speed.* 'All imaginable speed.'

53 *tranect.* "This word is supposed to be derived from the Italian *tranare*, the passage-boat on the Brenta, at about five miles from Venice, being *drawn* out of the river, and lifted over a dam or sluice by a crane." Rowe conjectured 'traject,' as if from *traghetto*, 'a ferry.'

ferry. "Between Padua and Venice it is twenty-five miles. This river Brenta is very commodious for the citizens of Padua. For they pass forthe and backe in a Barke doune the riuer from Padua to Venice, and from Venice again to Padua very easily in the space of twenty-four houres."—CORYAT'S *Crudities*, p. 157. Fynes Moryson, in his *Itinerary*, gives an amusing description of this passage from Padua to Venice, which he made in 1594. "The boat is covered with arched hatches, and there is very pleasant company, so a man beware to give no offence." He says the dam was made to prevent the fresh water of the Brenta being mingled with the salt water of the Venice marshes.

56 *convenient.* Not to me, but to the occasion; suitable. See ii. 8. 45.

66 Cf. Malvolio's description of Viola as a boy. *Twelfth Night*, i. 5. 165, ff.

67 *reed voice.* The nearest Portia could get to a man's voice would be a boy's voice when it was breaking. The quality of a boy's voice is most like that of a reed instrument, such as the clarionet.

72 *I could not do withal.* 'I could not help it.' Dyce quotes from Palsgrave's *Lesclarcissement de la lang. Fr.* 1530, "*I can nat do withall*, a thyng lyeth nat in me, or I am nat in faulte that a thyng is done." And amongst other references this from Mabbe's translation of Aleman's *Guzman de Alfarache*, "I pray bee not angry that I came no sooner, I was very busie. *I could not doe withall*, I came as soon as I could."

83 *twenty.* Belmont, therefore, is between Padua and Venice.

SCENE 5.

3 *wit-snapper.* "One who affects repartee."—JOHNSON. *Wit-cracker* occurs in *Much Ado*, v. 3. 102.

5 *only* cover *is the word.* To 'cover' is to bring the dishes to table. See l. 11. Cf. *As You Like It*, ii. 5. 32, "Sirs, *cover* the while, the duke will drink under this tree."

7 The other sense of 'cover' was to put on one's hat. See ii. 9. 44.

8 *quarrelling with occasion.* The opposite of to "Embrace the occasion," i. 1. 63. By taking every opportunity to make a pun Launcelot misused his opportunities.

17 *discretion.* The art of choosing, and so of suiting the

word to the occasion, or the action to the word. Costard calls Moth "Thou pigeon-egg of *discretion.*" (*Love's Labour's Lost*, v. 1. 77.) And Polonius applauds Hamlet for speaking his speech "With good accent and *discretion.*" (ii. 2. 490.)

how ; i.e. how ill.

21 *i.e.* for the sake of a pun disregard the sense.

22 *how cheer'st thou?* Cf. *Midsummer Night's Dream*, i. 1. 122, "Come, my Hippolyta ; *what cheer, my love?*" R. reads, "How *far'st* thou?" Dr. Furnivall points out that the great superiority of the Heyes reading here and in i. 3. 60 decides it to be the better of the Quartos.

29 *mean it.* R. *i.e.* mean to live well. H. reads, 'mean it, it,' from which Pope conjectured 'merit it.' The text seems corrupt.

Act IV.

The resolution of the plot is traditional. It is found not in setting the bond aside, but in an enforcement of its exact terms, 'a just pound' being interpreted to mean 'a pound neither more nor less,' and 'flesh' to mean 'flesh without blood,' in which senses the penalty cannot be exacted. That the actual decision of a court of law of the time would have been to declare the contract illegal, is shown by a passage in the *Life of Sixtus V.*, who is said to have sentenced to death a Jew and a merchant for entering into a similar contract, on the ground that "the subjects of Princes have no right to dispose of their bodies without the express consent of their Sovereigns." (*Life of Sixtus V.*, translated by Farneworth, 1754, p. 292.) In this account a merchant had wagered a Jew 1000 crowns against a pound of the *Jew's* flesh that the report of Drake's having plundered San Domingo was true. Sixtus afterwards commuted the sentence for a fine of 2000 crowns each. (Probably the story is but another version of the old legend.) But the traditional denouement is more artistic. It is dramatically equitable that the contract which was proposed and entered into, simply as a legal form, should be set aside by a legal quibble. The gradual climax by which the Jew refuses offer after offer while he thinks his bond sound, and when it is disallowed is in turn refused them, comes from the old story. So does the part played by the lady of Belmont. Shakespeare's additions are the consultation of Bellario, from whom must have come the reference to the Alien Act, and the compulsory conversion of the Jew.

The Magnificoes, dressed in "damaske long-sleeved gownes." CORYAT'S *Crudities*, p. 245.

Scene 1.

13 *very.* Whatever it may be, utmost. Cf. iii. 2. 218, "My *very* friends."

15 *Salerio.* See note on iii. 2. 214.

18 'That you are only keeping up this pretence of hatred till the last moment before it must become act, in order to surprise us then by sudden clemency even more than you have done by this appearance of cruelty.'

22 *where; i.e.* 'whereas.' Cf. *Lear*, i. 2. 89; *Richard II.* iii. 2. 185.

25 *humane.* Human and humane are the same word; as the difference in spelling is modern, either form may be used. In *Troilus and Cressida*, iv. 1. 20, the Globe editors, though the metrical accent is the same in both cases, print '*humane* gentleness,' here 'human.'

29 *royal merchant.* See iii. 2. 234.

39 *charter.* The Cambridge editors remark, "Shakespeare perhaps imagined that Venice held her freedom by charter from the Emperors, which might be revoked as punishment for any flagrant act of injustice." It may be so, but it is highly improbable. 'Charter' and 'freedom' refer more probably to the charter of equal liberties *granted* to all, from which Venice derived her greatness. Cf. iii. 2. 273, where the "freedom of the State" means the freedom *granted* by the State.

47 *gaping pig.* A roast pig with a lemon in its mouth. Malone quotes from Nash's *Pierce Pennylesse* (1592), by which this passage may have been suggested, "Some will take on like a madman if they see a pig come to table." And from Fletcher's *Elder Brother* (ii. 2), "And they stood gaping like a roasted pig."

50 *mistress.* H.R.F. *masters*, from which Capell conjectured *mistress*, of which the old form would be *maistres*. Thus, the first edition of Heywood's 'Love's Mistress' is called 'Love's *Maistress*.' Dr. Abbott quotes from B. and F., *Coxcomb*, ii. 3, "Where be thy *mastres*, man? I would speak with her." (Cf. *Othello*, i. 3. 225, "Opinion, a sovereign *mistress* of effects;" and Steevens quotes from a MS. *Boke of Hunting*, "Ymaginacion, *mistress* of all works.")

affection, passion. Steevens compares Greene's *Never Too Late* (1616), "His heart was fuller of *passions* than his eye of *affections*." So that the meaning here seems to be that 'a man's chance likings sway his whole nature.' For the part imagination plays in 'affection,' cf. *Winter's Tale*, i. 2. 138, "Affection! thy intention stabs the centre," &c. Shakespeare does not use the word 'impulse.'

55 *woollen.* This probably refers to the covering of the wind-bag. Capell conjectured 'wauling,' and Collier 'bollen' (=swollen); but the epithet should correspond to 'harmless,' and 'gaping;' *i.e.* it should not give a reason for the disgust, but rather emphasise it as a humour, by pointing out the simplicity of its cause.

56 *nor . . . not.* Cf. iii. 4. 11; iv. 1. 73; v. 1. 35, 84.

59 *a losing suit.* A suit in which I lose my ducats, and gain nothing but worthless flesh.

64 *S.* 'But if he hates? Who would not kill what he hates?' *B.* 'Why should your feeling of offence at Antonio have grown to be so strong as hate?' *S.* 'He has stung me like a serpent. Once were too much.'

67 *think you question; i.e.* remember that you are arguing.

71 *bleat.* Both Quartos read 'bleake,' which may be a misprint; but cf. Modern German *blöken.* Dr. Murray informs me that the change of *t* into *k* is a not uncommon provincialism.

73 *forbid . . . no.* Cf. l. 157, "Impediment to let him lack;" and see note on l. 56 above.

74 *fretten.* H. R. 'Fretted' F., perhaps rightly, as 'heaven' comes further on in the line.

84 *drawn.* We speak of 'drawing' money from a bank.

87 This argument is used in Silvayn's *Orator:* "It seemeth at the first sight that it is a thing no lesse strange than cruel, to bind a man to pay a pound of the flesh of his bodie for want of money . . . but there are divers others that are more cruel, which because they are in use, seeme nothing terrible at all: as to bind all the bodie unto a most lothsome prison, *or unto an intollerable slaverie.*" (See Introduction, p. xiv.) Johnson remarks, "This argument, considered as used to the particular persons, seems conclusive. I see not how Venetians or Englishmen, while they practise the purchase and sale of slaves, can much enforce or demand the law of doing to others as we would that they should do to us." But it must be remembered that Shylock had insisted that the bond was a 'merry sport,' and not a strict matter of barter. (i. 3. 137, 152.)

101 *upon my power.* 'On my authority.'

102 Cf. iii. 4. 50. That Portia's cousin should be the 'learned doctor' summoned to advise with the Duke, is one of the improbabilities of this play; unless we consider that he was more than one among many, *e.g.* the professor of law at the nearest university, and so summoned as a matter of course in a case of great difficulty. In the Italian story the lady of Belmont goes to Venice, and gives herself out as a lawyer from Bologna who was ready to decide cases in law, and this case is referred to her.

104 *Salerio.* See note on iii. 2. 214.

108 This is the first ray of hope; it encourages Gratiano to be violent. (l. 125.) It disappears l. 177.

112 In *Richard II.* ii. 1. 153, the king says of Gaunt, "The *ripest* fruit first falls, and so doth he."

115 So Claudio writes an epitaph for Hero (*Much Ado*, v. 3).

120 *sole . . . soul.* Gratiano means that Shylock is hard-

hearted. For other plays on this word see *Two Gentlemen*, ii. 3. 19; *Julius Cæsar*, i. 1. 15.

122 *hangman.* Used generally by Elizabethan writers for 'executioner.' "In Fletcher's *Prophetess* (iii. 1) Dioclesian, who had *stabbed* Aper, is called 'the *hangman* of Volusius Aper.'"—DYCE.

125 *inexecrable.* 'That cannot be execrated (enough).' Dr. Abbott (*Shakespearian Grammar*, p. 481) compares 'invaluable.' 'Inexorable,' which F_3 substitutes, is weak, and inapplicable to 'dog.'

128 *Pythagoras* is said to have taught the doctrine of the transmigration of souls. For the traditional account see Ovid, *Metamorphoses*, xv. 60 ff. Other references to Pythagoras are *Twelfth Night*, iv. 2. 54; *As You Like It*, iii. 2. 187.

130 *currish.* So again l. 287.

150 Portia adopts the name of her servant.

157 *impediment to let him lack; i.e.* so as to let him lack.

166 *the difference that holds the present question.* The question now under discussion.

173 Yet you proceed so strictly according to legal forms, that the law cannot interfere with you.

175 *within his danger.* See *Danger* in Glossary. Steevens quotes from the *Chester Mysteries*—

> "Two debtors some time there were
> Oughten money to an usurere.
> The one was *in his daungere*
> Fyve hundred poundes tolde."

177 *must; i.e.* your only safety lies in the Jew's mercy. There is a suppressed clause, 'if you are to be saved.' But Shylock pounces upon the word, and gives it its full sense.

179 We still speak of good and bad qualities, though we do not call each virtue a quality.

'Mercy comes not of compulsion, but naturally, like the rain, and it is as fruitful. Nay, it not only blesses where it lights, but the sender also. It is not, as you seem to think, a sign of weakness; on the contrary, it best befits the mighty. Power is not a king's sole attribute, nor is justice; he must be more merciful than just; for so is the King of kings. Were He not, which of us should escape condemnation?'

It may be noted that it speaks badly for a country's laws when 'mercy' ranks so high. Under the barbarous code which was in operation in this country in 1836 it is said that 493 prisoners were sentenced to death, of whom only 46 were hanged; now the average number sentenced is 29, of whom 9 are hanged.

186 The power of the sword is assigned to 'awe and majesty.'

195 A reference to the clause in the Lord's Prayer, "Forgive us," &c.; but Shylock could hardly be expected to include himself in the 'we.'

198 To mitigate your plea, which is based solely upon justice.

205 *thrice.* Old editions 'twice.' But see l. 222, 314.

209 That a malicious man is bearing down a true man. For 'truth' cf. the phrase, "Good men and *true*" (*i.e.* honest).

218 *Daniel.* See the "History of Susanna," which, according to the Cambridge editors, reads, in the Bishops' Bible, "The Lord raised up the holy spirit of a young *child* (A.V. youth) whose name was Daniel." Susanna had been sentenced to death for adultery; but Daniel, by examining her accusers separately, convicts them of false witness.

220 The young lawyer, Balthazar, has declared the Jew to be quite within his rights; and he has appealed to his mercy and to his cupidity in vain. There remains the chance that there is some accidental irregularity in the bond, but this hope is soon crushed (l. 225).

242 *i.e.* The meaning and scope of the law about bonds is not affected by the particular penalty; it fully applies to this as to any other; the penalty is due.

249 *those are the very words.* Observe later (l. 302) how Shylock's affectation of the letter is used against him.

250 *are there balance?* For the plural form cf. *Julius Cæsar*, ii. 2. 89, "Tinctures, stains, relics, and *cognizance;*" and examples in Abbott, 471.

252 *on your charge; i.e.* at your expense. Cf. *discharge*, l. 203.

259 Notice how the climax is reached step by step, and Shylock's malice displayed to the full, and matched with Antonio's gentleness. Shylock refuses (1) his money, l. 35; (2) the money tripled, l. 222; (3) the prayer for mercy between man and man, l. 230; (4) a surgeon. At the height of the interest there comes a second's pause before the wave breaks.

263 *still.* See Glossary.

267 *such* after *which* is most probably a misprint, and a dissyllable like 'sordid' is required for the scansion. The second Folio reads *such a.* The Cambridge Editors quote, "And buss thee as thy wife! Misery's love" (*King John*, iii. 4. 35), to support their view that 'misery' here is accented on the penultimate; but the stress is there thrown back a place, as often after a pause. See Appendix on Scansion, 3.

272 *love.* There seems no reason with Dyce to alter 'love' to 'lover.' Cf. *Two Gentlemen*, i. 2. 79, where Julia says to Lucetta, "Some *love* of yours hath writ to you in rhyme."

273 *repent not you.* F. Quartos *but.* It is difficult to decide between the readings, but cf. l. 261

276 In these next two speeches we are reminded who the doctor and his clerk really are, and our faith in Portia enables us to enjoy a moment's relaxation.

285 *who.* See i. 2. 22.

protest. See Glossary.

290 This speech and the line about his wife Leah (iii. 1. 106) show that Shakespeare was not without appreciation of the strength of domestic ties among Jews. But of course, at such a moment, Bassanio does not weigh his words; he makes the strongest assurance of friendship he can think of, a quite mad one indeed. Gratiano simply echoes; and in both cases the speeches are so clearly introduced for the sake of the replies, that they must not be pressed against the speakers' Christianity. Shylock's speech must on no account be treated as an aside, as it is in many editions. It is a point that he makes against those who accuse him of cruelty.

291 *Barrabas.* So the versions of the Bible before King James's (the Vulgate has *Barabbas*). Marlowe's Jew of Malta is Barabas.

293 This brutal speech brings down the judgment upon him. The accent probably falls on the first syllable of 'pursue,' as in *Sonnet* 143, "In pursuit of the thing she would have stay," quoted by Abbott, 492, where see other instances.

317 See below, l. 333, 341. "The wheel is come full circle." Shylock refused his principal, and the sum trebled; now in turn they are refused him. He sought Antonio's life, and finds his own in peril.

322 *a just pound.* Cf. i. 3. 141. 'An equal pound.'

323 *light, or heavy, in the substance or the division* of a grain; *i.e.* if it is a fraction of a grain more or less, heavy by not dividing a grain, light by dividing it. The words are arranged according to the figure *chiasmos*, 'light' referring to 'division,' and 'heavy' to 'substance.'

329 See i. 3. 42.

357 *formerly.* Above.

368 "That is, the State's moiety may be commuted for a fine, but not Antonio's."—MALONE.

374 It is interesting to notice that no one thinks it worth while to pay any attention to Gratiano.

378 *in use; i.e.* to use in trade. The arrangement seems to have been that Lorenzo and Jessica were to have all Shylock's property at his death; but in the meantime Shylock was to retain half, and lend the other half to Antonio, who would account to Lorenzo probably for his share in the profits. It has been proposed to explain 'in use' by 'in trust,' but it is doubtful if the word could bear this meaning.

381 It is difficult to sympathise with this compulsory con-

version. Antonio's motive, no doubt, was to prevent Shylock carrying on his profession of usurer. (Cf. i. 3. 170.) A curious passage on this subject may be quoted from Coryat's *Crudities:* "Pitifull it is to see that few of them (Jews) living in Italy are converted to the Christian religion. For this I understand is the maine impediment to their conversion. All their goodes are confiscated as soone as they embrace Christianity; and this I heard is the reason, because whereas many of them doe raise their fortunes by usury in so much that they doe sometime not only sheare but also flea many a poore Christian's estate by their griping extortion; it is therefore decreed by the Pope, and other free Princes in whose territorie they live, that they shall make a restitution of all their ill-gotten goods, and so disclogge their soules and consciences when they are admitted by holy baptisme into the bosome of Christ's Church." For the Jews' probable view of these compulsory conversions, see Mr. Browning's poem, *Holy Cross Day.*

389 *Clerk; i.e.* probably the clerk of the court (see l. 147), not Nerissa, unless v. 1. 182 be pressed.

394 *godfathers.* This name for jurors seems to have been a common piece of pleasantry. Malone quotes from a *Dialogue* by Dr. William Bulleyne (1564), "I did see him aske blessinge to xii godfathers at ones;" and Steevens quotes from Jonson's *The Devil is an Ass* (v. 3), "I will leave you to your godfathers in law. Let twelve men work."

397 *desire . . . of.* Cf. *Midsummer Night's Dream,* iii. 1. 185, "I shall *desire* you *of* more acquaintance, good Master Cobweb." See Abbott, 174.

401 *gratify.* 'I quite.' Cf. *Coriolanus,* ii. 2. 44, "To *gratify* his noble service."

416 *of force.* Cf. 1 *Henry IV.* ii. 3. 120, "Will this content you, Kate? It must *of force.*"

421 Probably to Antonio, as the Cambridge Editors were the first to point out.

422 To Bassanio.

446 *commandement.* A quadrisyllable, as it is in 1 *Henry VI.* i. 3. 20, "From him I have express commandement." Elsewhere it is a trisyllable. See Abbott, 488.

Scene 2.

This second scene is required in order that Nerissa may obtain her ring from Gratiano.

15 *old.* A piece of Elizabethan slang. Cf. *Much Ado,* v. 2. 98, "Yonder's *old* coil at home;" *Merry Wives,* i. 4. 5, "An *old* abusing of God's patience, and the King's English;" *Macbeth,* ii. 3. 2, "He should have *old* turning the key." Dyce points out that the Italians used *vecchio* in the same sense.

Act V.

The dramatic interest is at an end with the exit of Shylock in the last act, and he does not re-appear. But Shakespeare, who has called his play "The Merchant of Venice," and not "The Jew of Venice," has chosen to follow the old story to its close, by bringing everyone back to Belmont, as to 'port after stormy seas,' and making the recognition there, rather than in Venice, as is sometimes done upon the stage. The incident of the rings is sufficient to carry on the plot. The opening is a perfect piece of moonlight scenery. The excitement of the trial is forgotten in listening to the lovers talking in the moonlight about Troy and Medea, and other 'forgotten, far-off things;' then a horn sounds; then there is music, and talk about music; then the graver world breaks in with reflections and quarrels, and reconciliations.

Scene 1.

1 *in such a night.* This passage is imitated in the play called *Wily Beguiled*—

> Sophos. "In such a night did Paris win his love.
> Lelia. In such a night Aeneas proved unkind.
> Sophos. In such a night did Troilus court his dear.
> Lelia. In such a night fair Phillis was betray'd."

4 *Troilus.* Shakespeare, according to Steevens, borrowed this from Chaucer's *Troilus and Creseide*, "Upon the wallis fast eke would he walke." Troilus was a son of Priam, slain by Achilles. (*Il.* xxiv. 257.) Cressida was not known to antiquity.

7 *Thisbe.* Mr. Hunter (*New Illustrations of Shakespeare*, p. 313) has pointed out that Lorenzo and Jessica had been reading Chaucer's *Legend of Good Women*, where Thisbe, Dido, and Medea follow each other. The story of Thisbe of Babylon comes from Ovid, *Met.* iv. 55–166.

10 *Dido.* The story is told in *Aeneid*, iv., "for the willow the poet must answer."—Malone. See Desdemona's "Song of Willow," *Othello*, iv. 3. 41; and other references to the willow-garland in *Much Ado*, ii. 1. 194; 3 *Henry VI.* iii. 3. 228.

11 *sea-banks.* 'Sea-shore.' Cf. *Macbeth*, i. 7. 6, "Here upon the *bank* and shoal of time."

waft. 'Wafted.' So *King John*, ii. 1. 73, "Than now the English bottoms have *waft* o'er." (See Glossary.) Æson was the father of Jason. For the story of his restoration to youth, see Ovid, *Met.* vii. 159—

> "Postquam plenissima fulsit
> Ac solida terras spectavit imagine Luna,
> Egreditur tectis vestes induta recinctas
> Nuda pedem," &c.

15 *Jessica.* Suggested by Medea, who stole away from her father Æetes with the golden fleece.

30 Steevens quotes from the *Merry Devil of Edmonton*—

"But there are crosses, wife; here's one in Waltham,
Another at the Abbey, and the third
At Ceston; and 't is ominous to pass
Any of these without a *Pater-Noster.*"

33 Stephano has been sent with this message. Of course there was no hermit with Portia.

39 *Sola, sola.* Launcelot is emulating the "post with his *horn* full of good news."

51 *Stephano.* It looks as if Shakespeare, when he wrote this play, pronounced the word Stephāno. In the *Tempest* it is rightly Stephăno throughout. The Heyes Qo. and F. both read *Stephen* here.

53 *your music; i.e.* the house-music. See l. 98.

57 *touches.* In *Julius Cæsar*, iv. 3. 257, we have, "*Touch* thy instrument a strain or two;" in *Hamlet*, iii. 2. 371, Guildernstern says of the recorder, "I know no *touch* of it, my lord." It would seem as if 'touch' or 'touches,' like 'toccata' in Italian, came in this way to stand for the result of touching, a piece of instrumental music. See l. 67, "With sweetest *touches* pierce your mistress' ear." Cf. *Two Gentlemen*, iii. 2. 78—

"For Orpheus' lute was strung with poet's sinews,
Whose golden *touch* could soften steel and stones."

61 Before the discoveries of Copernicus, the stars were supposed to be fixed in a hollow sphere, as was each of the planets in a sphere of its own. These spheres revolved round the earth as centre, being moved by the outermost sphere of all, which was hence called *Primum Mobile.* There were finally held to be nine spheres; seven of them contained the planets, including sun and moon, the eighth the fixed stars, the ninth being *Primum Mobile.* References to these spheres in Shakespeare are *Tempest*, ii. 1. 183, "*You would lift the moon out of her sphere;*" *Midsummer Night's Dream*, ii. 1. 153, "And certain stars shot madly from their *spheres;*" iii. 2. 61, "As yonder Venus *in her glimmering sphere;*" *All's Well*, i. 1. 97; *Hamlet*, i. 5. 17; iv. 7. 15.

The idea of the music of the spheres was Pythagorean, and rested on the fact that there were then supposed to be eight of these spheres moving in harmony, which suggested the eight notes of the scale. See the story of Er in the tenth book of Plato's *Republic*, "On the upper surface of each circle is a siren, who goes round with them, hymning a single sound and note. *The eight together form one harmony.*" (617, tr. Jowett.) In Christian times the spheres were allotted to the nine orders of angels, *the eighth, that of the fixed stars, falling to the cherubim.*

63 See Plato, *Phædo*, 86. 92; *Timæus*, 35.

66 *Diana.* The goddess of the moon. See l. 109.

67 *your mistress; i.e.* Portia.

71 Cf. *Tempest*, iv. 1. 176, where Ariel says—

"Then I beat my tabor,
At which, like unbacked colts, they pricked their ears,
Advanced their eyelids, lifted up their noses,
As they smelt music."

77 *mutual.* See Glossary.

79 *the poet.* Æschylus may be meant (*Ag.* 1608), or Euripides (*Bacchæ*, 561), but more likely Ovid (*Met.* xi. 1)—

"Silvas, animosque ferarum
Threicius vates et saxa sequentia ducit?"

83 Lorenzo speaks as a musician. His judgment annoyed Steevens, who thus comments: "Let not this capricious sentiment of Shakespeare descend to posterity unattended by the opinion of the late Lord Chesterfield on the same subject," which he proceeds to quote.

87 *Erebus.* So *Julius Cæsar*, ii. 1. 84—

"Not *Erebus* itself were *dim* enough
To hide thee from prevention."

Erebus in Homer is the place of darkness between the earth and Hades, the passage to Hades. *Iliad*, 8. 368.

90 Notice the reflective tone of Portia's speeches in contrast with those of the young lovers.

99 *good without respect; i.e.* to other things. Time, place, and other circumstances, such as attention (l. 103), help to make it good. See Glossary.

103 *attended.* Cf. *Romeo*, ii. 2. 166—

"How silver-sweet sound lovers' tongues by night,
Like softest music to *attending* ears!"

107 Cf. *Ecclesiastes* iii. 11, "He hath made everything beautiful in his (its) time." There is a play on the word 'season,' the sense being that things are made more 'palatable' and praiseworthy by being opportune; but 'seasoning' is only that which makes food 'seasonable' or 'suitable,' so that etymologically there is no paronomasia.

109 Portia has been drawing nearer and nearer, and now speaks louder.

110 *peace ho!* It is worth noting that this reading, obvious as it looks, was not adopted before Malone, and even then was severely criticised. The old text read, "Peace, how the moon," &c.

115 *for our words.* A side reference to Portia's pleadings in court.

124 The moon shines out again. See l. 92.

127 A fine compliment, the moon's share in the illumination being disregarded.

127 *Antipodes.* Cf. *Midsummer Night's Dream*, iii. 2. 52. Other references are *Richard II.* iii. 2. 49; 3 *Henry VI.* i. 4. 135; *Much Ado*, ii. 1. 273.

130 For the play cf. ii. 6. 36; iii. 2. 91.

132 *God sort all.* Cf. *Richard III.* ii. 3. 36, "If God sort it so," and see Glossary.

141 *breathing courtesy; i.e.* courtesy in mere words. Malone compares *Timon*, iii. 5. 59, "You *breathe* in vain" (*i.e.* you speak in vain).

148 *posy.* R.F. 'poesie,' of which word *posy* is but a contraction, the mottoes on knives and rings being usually in verse; but the name was retained, even though, like the one in the text, they were in prose. Cf. *Hamlet*, iii. 2. 162; *As You Like It*, iii. 2. 289. Milton (*Apol. for Smect.*) speaks of his opponent's short sentences as 'thumb-ring posies.'

149 "Knives were formerly inscribed, by means of aquafortis, with short sentences in distich."—REED.

Leave me not; i.e. do not part with me. Cf. *Two Gentlemen*, iv. 4. 79, "It seems you *loved* not her to *leave* her token."

151 *What talk you? i.e.* 'why.' Cf. *Antony and Cleopatra*, v. 2. 317, "*What* should I stay?" and other examples in Abbott, 253.

157 *No, God's my judge.* F. "But well, I know." See note on i. 2. 102.

162 *Scrubbed.* See Glossary. T. Warton quotes from Hearne's *History of Glastonbury*—"Saunders must be a *stubbed* boy, if not a man, at the dissolution of the abbeys." (*New Sh. Soc. Trans.*)

194 *left.* See l. 149 above.

197 *known; i.e.* appreciated. Portia uses Bassanio's word in a slightly different sense.

contain; i.e. retain.

199 *contain; i.e.* retain. Cf. *Sonnet* 77, "What thy memory cannot *contain*."

203 *wanted the modesty*, &c. What man would have been immodest enough to press for the ring when kept as a religious token?

208 *civil*, as opposed to a Doctor of Divinity.

216 See above, l. 199.

218 *candles of the night.* Cf. *Macbeth*, ii. 1. 5—

> "There's husbandry in heaven,
> Their *candles* are all out."

234 For another conceit, cf. *Romeo*, i. 2. 100—

> "Tut, you saw her fair, none else being by,
> Herself poised with herself in either eye," &c.

279 "In the Court of Queen's Bench, when a complaint is made against a person for a 'contempt,' the practice is that, before sentence is finally pronounced, he is sent into the Crown Office, and being there 'charged upon interrogatories,' he is made to swear that he will answer all things faithfully." (CAMPBELL'S *Shakespeare's Legal Acquirements*, p. 52.)

GLOSSARY

A

a, for *ha=he* (ii. 2. 49). Cf. *Hamlet*, iii. 3. 74 (1604, Qo.), "Now might I doe it, but now *a* is a praying, And now Ile doo't, and so *a* goes to heauen."

a, worn down from *of*, in modern spelling *o'* (iii. 1. 83). It was once the ordinary representative of *of* in certain phrases, as *men a war, cloth a gold, inns a court, time a day, out a doors.* So *John a Gaunt* (*Richard II.* i. 3. 76). Especially common in *a-clock* (ii. 4. 8, where H. and F. read *of*; 5. 25; 6. 56), for which Murray gives references from 1480 to 1741.

a, in *a-weary* (i. 2. 1). This word was not in use till the sixteenth century, when the different meanings of the prefix *a*, of which Skeat enumerates thirteen, had been merged in a general intensive. Murray's first instance is from a sermon of Latimer's (1552).

abject (iv. i. 89), 'cast away,' from Latin *ab+jacĕre.* It has the senses of 'downcast' and 'mean-spirited,' but only the latter in Shakespeare. Cf. 2 *Henry VI.* iv. 1. 105, "These paltry, servile, *abject* drudges."

abode (ii. 6. 15), vbl. sb. of *abide*, 'delay.' Formerly common in the phrase 'without abode;' *e.g.* "Without anie *abode* he entered the barge."—HOLINSHED, 1577. Cf. *Richard III.* i. 3. 169; *Antony and Cleopatra*, i. 2. 182.

addressed (ii. 9. 19), through French *adresser*, from late popular Latin *add(i)rectiare*, 'to make straight.' Hence various meanings. (i.) 'Erected,' "She, like a goodly beacon, high *addrest*" (SPENSER, *Colin Clout*, 563); (ii.) 'well ordered,' "Full jolly knight he seemed and well *addrest*" (*Faery Queen*, i. 11. 11); (iii.) 'made ready,' see quotations in note; (iv.) 'dressed,' "Fair Europa sate With many goodly diadems *addrest*" (DANIEL, *Civil Wars*, vi. 28); (v.) modern.

advised (i. 1. 142), through French *a(d)viser*, from Latin *ad+visum*, adj. from pple. 'careful.' Cf. *Henry V.* i. 2. 179; *2 Henry VI.* v. 2. 47. Fuller (*Holy and Prof. State*, ii. xix. 127), "The more advised the deed is, the lesse advised it is."

allow (iv. 1. 298), through French *allouer*, from Latin *allocare*, 'assign.' Not the same word as 'allow' in the sense of 'approve,' which comes from *allaudare*. "The two were apparently completely identified in O. French, and viewed as senses of one word, which was adopted with both senses in English about 1300."—MURRAY.

amity (iii. 2. 30), through French *amitie*, from Low Latin *amicitatem*, 'friendliness.'

and (ii. 5. 22; iv. 1. 440, &c.), conditional conjunction (='if'). Skeat says that this use was derived from that of the Norse *enda*, which=not only 'moreover,' but 'if.' Murray thinks this is unlikely, and suggests that there is an ellipsis, as in "I'll cross the sea, so it please my lord." Abbott (*Shakespearian Grammar*, 102) regards the *and* as merely copulative, the conditional force being in the subjunctive. Anyhow, the words *an*, *and* are the same, *an* being written for the copulative not uncommonly from 1100–1500, and for the conditional conjunction occasionally after 1600. Except in *an't*, *an* is found only once (*Love's Labour's Lost*, v. 2. 232) in the first folio of Shakespeare, the full form *and* being used. Sometimes *and* was strengthened by the addition of *if*, as in *S. Matthew* xxiv. 48, "But *and if* that evil servant," &c.

approve (iii. 2. 79), through French *approver*, from Latin *adprobare*, 'to make good' (a statement), 'attest.' Cf. *Acts* ii. 22, "A man *approved* of God among you by miracles." (ἀποδεδειγμένον), *Lear*, iii. 5. 12, "The letter, which *approves* him an intelligent party." Sometimes it means 'test,' as in *Midsummer Night's Dream*, ii. 2. 68, "On whose eyes I might *approve* this flower's force in stirring love."

argosy (i. 1. 9; v. 1. 261). A ship of Ragusa, and hence any big merchant vessel. Cf. Dee (*Mem. Perf. Art. Navig*, 1577), "*Ragusyes*, Hulks, Carvailes, and other foreein rich-laden ships." Roberts (*Map of Commerce*, 1638), "Rhagusa... from hence was the original of those great ships here built, and in old time vulgarly called *Argoses*, properly Rhaguses."

as (1), conjunction and adverb; (2) relative pronoun. The first of these is worn down from *all- so*, O.E. *all- swá* (='just so'), through the forms *al so*, *alse*. Murray says: "The phonetic weakening in each of its successive stages began with the relative sense. The correlation in 'The colour is *as* bright

as gold' was originally expressed by 'Swá beorht swá gold,' but the antecedent form was also strengthened by *all*, 'All swá beorht swá gold.' The prefixed *all*, though originally emphatic, soon lost its force, and *al- swá*, 'also,' came to imply no more than the simple *swá*, 'so.' Hence by 1200 (in the North) *alswa* had begun to appear in the subordinate clause also, a construction soon generally adopted, though almost always with the relative in a phonetically weaker form than the antecedent; *e.g.* '*Also* briht *alse* gold,' '*Alse* bright *as* gold;' but finally with both correlatives worn down, '*As* bright *as* gold.'"

(2) The use of *as* for the relative pronoun may have arisen from its use by ellipsis of the proper relative after *such* and *same*, *such* being then sometimes replaced by *that* and *those*, or altogether omitted. But Professor Skeat considers the relative *as* a distinct word, a corruption of the Icelandic relative *es*, through confusion with the conjunction *as*. He quotes from Maundey (1366), "The first Soudan [Sultan] was Zarocon *as* was fadre to Sahaladyn."

B

bane (iv. 1. 46), E., from sb. 'that which kills,' especially 'poison.' Cf. its use in names of poisonous plants, *Henbane*, &c.

bate, contracted from *abate*, through O. French *abatre*, from Low Latin *abbatere*, 'to beat down,' as in *Love's Labour's Lost*, i. 1. 6, "Which shall *bate* his sythe's keen edge." Then 'to lower in amount,' as in iii. 3. 32; cf. 1 *Henry IV.* iii. 3. 2, "Do I not *bate?* do I not dwindle?" and 'to lessen in force,' chiefly in the phase, "To bate one's breath." (i. 3. 116.) Also 'to deduct,' as in the proverb, "Bate me an ace, quoth Bolton."

beef (i. 3. 159), through O. French *boef*, from Latin *bovem*, 'the flesh of an ox,' and then 'an ox;' but usually in plural in this sense. Cf. *Leviticus* xxii. 21, "A freewill offering in *beeves* or sheep." So *Mutton*.

beshrew (ii. 6. 46; iii. 2. 14). Originally 'to make evil;' then 'to invoke evil upon.' See *Shrewd*.

bespeak (iii. 1. 111) has various meanings, according to the sense in which the preposition (be = by) is used. The commonest is that of 'speaking for;' *i.e.* 'engaging beforehand.'

betimes (iii. 1. 18). Another form is *betime* (*King John*, iv. 3. 98); *i.e.* 'by time.' *-s* is the adverbial genitive suffix. Cf. *Needs*.

bootless (iii. 3. 20). *Boot*, O. English *bót*, means 'profit;' *to boot* = 'for profit.'

bottom (i. 1. 42), E., 'the hull of a ship,' and hence 'a ship,' especially a 'merchant vessel.' It is still in use. It was also used figuratively, as in Scott's *St. Ronan's Well*, x., "I wish Clara's venture had not been in such a bottom."

bring (ii. 1. 43), 'accompany,' 'escort.' *Bring* in Elizabethan English is used of other than 'place hither;' *e.g.* "Come, *bring* us, *bring* us where he is." (*Twelfth Night*, iii. 2. 90.) It is frequent in the sense 'of escort;' *e.g. Two Gentlemen*, i. 1. 55, "And thither will I *bring* thee;" *Love's Labour's Lost*, v. 2. 883; *Merry Wives*, v. 5. 173; *Henry V.* ii. 3. 2.

budge (ii. 2. 17), through French *bouger* (Prov. *bolegar*), from Latin *bullire*, 'to stir;' spelt *bouge* in old texts.

burgher (i. 1. 10). Formed by adding *-er* to *burgh=borough*. E.

C

carrion (ii. 7. 63; iv. 1. 41), through O. French *caroigne*, from Low Latin *caronia*, 'a carcase,' 'putrefying flesh.'

cater-cousins (ii. 2. 120). The etymology is uncertain. The phrase is quoted in Ray's *Proverbs*, p. 160. 'Not to be cater-cousins' means 'not to be friends.'

cerecloth (ii. 7. 51), a cloth dipped in melted wax (Lat. *cera*) to be used as a shroud. Cf. *Hamlet*, i. 4. 48, "Why thy canonized bones, hearsed in death, have burst their *cerements*."

ceremony (v. 1. 204), from Latin *caerimonia*, 'a civil or religious rite.' In *Julius Cæsar* the word is used for decorations (i. 1. 66), and also for omens (ii. 1. 197; 2. 14).

chapel (i. 2. 13), through French from Low Latin *capella*, which from the seventh century had the sense of a chapel. Originally a *capella* was the sanctuary in which was preserved the *cappa* or *cope* of S. Martin, and thence it was expanded to mean any sanctuary containing relics.

charge, originally 'to load,' through French, from Latin *carricare*, 'to load a *carrus*, or car.' Cf. *Julius Cæsar*, iii. 3. 2, "And things unluckily *charge* my fantasy." From this came the other senses of (1) 'to load with a debt,' as in iv. 1. 252, 362; (2) 'to load with responsibility,' 'summon,' 'adjure,' as in iv. 1. 233; v. 1. 279; (3) 'attack.'

cheer (iii. 2. 232; iv. 1. 108), through O. French *chere*, from Latin *cara*, 'the face,' 'look,' so that 'be of good cheer' means 'be of a happy countenance.' Trench compares the Latin *vultus*, and quotes from Wyclif, "In swoot of thi *cheer* thou

schalt ete thi breed," and "Cayn was wrooth greetli, and his *cheer* felde down." Cf. *Midsummer Night's Dream*, iii. 2. 96, "Pale of *cheer*." In iii. 5. 22 we have the verb 'to cheer,' meaning 'to be cheerful.'

circumstance (i. 1. 154), 'detail,' 'circumlocution.' Cf. *Hamlet*, i. 5. 127, "And so without more *circumstance* at all, I hold it fit that we shake hands and part."

close (ii. 6. 41), through O. French *clos*, from Latin *clausus*, 'shut in,' and so 'secret.' Cf. *Macbeth*, iii. 5. 7, "The *close* contriver of all harms;" *Midsummer Night's Dream*, iii. 2. 7; *King John*, iv. 2. 73; *Richard III.* iv. 2. 34.

commends (ii. 9. 90), a noun from 'to commend,' in the complimentary sense, as in iv. 1. 268, "*Commend* me to your honourable wife." So in *Richard II.* iii. 1. 38, "I send to her my kind *commends*;" 3. 126.

commodity (iii. 3. 27), from Latin *commodus*, 'advantage.' Cf. "The *commodity* or common good that will arise to all men from the knowledge." (BURTON, Pref. p. 23.) "If they be any ways offended, or that string of *commodity* be touched, they fall foul." (*Ibid.* p. 53.) "Our *summum bonum* is commodity, and our goddess Dea Moneta." (*Ibid.* p. 52.) In i. 1. 178 it means 'goods,' as in *Measure for Measure*, iv. 3. 5, "A *commodity* of brown paper and old ginger."

complexion (i. 2. 121; ii. 7. 79; iii. 1. 26). "Quia complexio complectitur totum statum corporis."—MINSHEU. It meant (1) the general state of the body, then (2) any one of the several 'humours,' then (3) the expression of the face, especially the colour, as an index of these; also (4) the general state of the mind. *E.g.* (1) "A man of feeble *complexion*, and sickly." —BERNER'S *Froissart* (Richardson). (2) "By the o'ergrowth of some *complexion*."—*Hamlet*, i. 4. 27. (3) "Ridges horsed with variable *complexions*."—*Coriolanus*, ii. 1. 228; *Othello*, iv. 2. 62. (4) As in iii. 1. 26; "Charity seeming a part of his *complexion*."—FELL'S *Life of Hammond*; *Measure for Measure*, iii. 1. 24.

compromise (i. 3. 74), through French from Latin *compromittere*, 'to make a mutual promise.' In *Merry Wives of Windsor*, i. 1. 33, it is used as commonly of an arbitrator who exacted a promise from either adversary.

conceit (i. 1. 92; iii. 4. 2; iii. 5. 15), 'thought,' 'conception,' 'imagination.' The expression, "Wise in their own *conceit*," shows how the modern meaning arose.

condition (i. 2. 120; v. 1. 74), through French from Latin *conditionem*, 'temperament,' as in the phrase 'well-,' or 'ill-

conditioned.' Cf. *Julius Cæsar*, ii. 1. 254; *Lear*, iv. 3. 35; *Coriolanus*, ii. 3. 104.

cope (iv. 1. 407), from Du. *Koopen*, 'to bargain with,' 'vie with,' 'match.' "A word introduced into English by Flemish and Dutch traders"—SKEAT, who quotes, "Where Flemynges began on me for to cry, Master, what will you *copen* or by?"—LYDGATE. Cf. *Hamlet*, iii. 2. 60.

counterfeit (iii. 2. 115) O. French *contrefait* (Latin *contra* and *facere*), 'an imitation,' with no notion of dishonesty. Trench quotes from Tyndale, "Christ prayseth not the unrighteous stuard, neither setteth him forth to us to *counterfait*." For its use for a portrait, cf. *Hamlet*, iii. 4. 54, "The *counterfeit* presentment of two brothers;" *Wit of a Woman* (1604), "I will see if I can agree with this stranger for the drawing of my daughter's *counterfeit*." (*New Sh. Soc. Trans.*)

county (i. 2. 41), from Latin *comitem*, through French *conte*, the last syllable being sounded. Cf. *Piers Plowman*, ii. 85, "The counte of coveitise" (the county of covetousness).

D

danger (iv. 1. 175), 'power to harm,' through O. French *dongier*, from Low Latin *dominium*, 'the absolute authority of a feudal lord.' Cf. Tyndale, "In *danger* to lusts." (δουλεύοντες ἐπιθυμίαις, *Titus* iii. 3.) *Venus and Adonis*, 639, "Come not *within his danger* by thy will." Hence it comes to mean 'harm,' as in *Julius Cæsar*, ii. 1. 17; *Romeo*, v. 2. 20.

disable (i. 1. 123; ii. 7. 30), 'disqualify;' also to 'disparage.' Cf. *As You Like It*, iv. 1. 34, "*Disable* all the benefits of your own county;" v. 4. 80, "He *disabled* my judgment;" 1 *Henry VI.* v. 3. 67; *Two Gentlemen*, ii. 4. 109. Bacon says of Socrates, "He refused to *disable* his knowledge;" and of Moses, "He *disabled* himself for want of eloquence." (*Adv. of Learning*, xiii. 4; xviii. 1.)

discharge (iv. 1. 203). See *Charge*.

discover (ii. 7. 1), 'uncover,' 'reveal.'

disgest (iii. 5. 42), a frequent form of 'digest' in the seventeenth century. So *Julius Cæsar*, i. 2. 299; *Antony and Cleopatra*, ii. 2. 178.

dismay (i. 3. 172; iii. 2. 61; v. 1. 9), Latin prefix + O.H.G. *magan* (*mögen*), 'may,' 'to render powerless.' So the noun means 'loss of power,' 'faintness,' 'terror.'

doit (i. 3. 132), a small Dutch coin. Cf. *Tempest*, ii. 2. 33; *Antony and Cleopatra*, iv. 12. 37; *Coriolanus*, i. 5. 6.

ducat through O. French *ducat*, from Low Latin *ducatus*, 'a duchy,' "so-called because when they were first coined, in the duchy of Apulia (about A.D. 1140), they bore the legend, 'Sit tibi, Christe, datus, quem tu regis, iste *ducatus*.'"—SKEAT.

E

ean (i. 3. 79), E., 'to bring forth young.' *Yean* is formed from *ean*, by the O.E. prefix *ge-*. Cf. *yearn* and *earn*. (*Julius Cæsar*, ii. 2. 129.)

eche (iii. 2. 22), one spelling of 'eke,' E., 'to augment.' Cf Chaucer, *Troylus*, i. 704—

"Delite not in wo, thi wo to seche
As doon this fooles that hire sorw *eche*
With sorowe."

egal (iii. 4. 13), through O. French *egal*, 'equal.' Cf. Chaucer, *Troylus*, iv. 91—

"The swifte Fame, which that false thynges
Egal reporteth, like the thynges trewe,
Was thorugh Troye yfled, with preste wynges."

engage (iii. 2. 256), 'to bind by a *gage* or pledge.' *Othello*, iii. 3. 461. *Love's Labour's Lost*, iv. 3. 178, "To break the vow I am *engaged* in."

enow (iv. 1. 29), plural of 'enough.' E.

envy (iv. 1. 10, 123), through French from Latin *invidia*, 'hatred.' Frequent in Shakespeare. So *envious* (iii. 2. 277).

excrement (iii. 2. 87), from Latin *excrementum*, 'that which is sifted out,' 'refuse.' Used of hair, as in *Winter's Tale*, iv. 4. 734, "My pedler's *excrement*;" *Hamlet*, iii. 4. 121. Dyer quotes from Chapman's *Justification of a Strange Action of Nero*, "I am not ignorant that hayre is noted by many as an *excrement*, a fleeting commodity. An *excrement* it is I deny not," &c.

F

faint (i. 1. 125), through O. French *feint*, p.p. of *feindre*, 'to feign,' so that the sense would be 'not so strong as one appears,' 'feeble.' Cf. *Henry V.* iii. 6. 140, "The muster of his kingdom too *faint* a number."

fancy (iii. 2. 63), corruption of *fantasy*, through French and Low Latin from Greek φαντασία, 'imagination,' in which sense it occurs (*Tempest*, iv. 122); but commonly it means 'love,' as in *Midsummer Night's Dream*, ii. 1. 164, "In maiden meditation, *fancy* free;" cf. v. 1. 7—

"The lunatic, the *lover*, and the poet
Are of *imagination* all compact."

fell (iv. 1. 132), O.E. *fel*, 'fierce.'

fill-horse (ii. 2. 88), 'the horse in the shafts.' Cf. *Troilus*, iii. 2. 48, "We'll put you i' the fills." Steevens quotes from *A Woman Never Vexed*, "I will give you the fore-horse place, and I will be in the fills." The Wiltshire form at present is *viller-horse*.

fond (iii. 3. 9), p.p. of *fonnen*, 'to act foolishly,' from *fon*, 'a fool.' The sense of 'affectionate' is by derivation from this.

foppery (ii. 5. 34), Du. *fopperij* (=cheating), 'coxcombry,' 'foolishness.' Cf. *Lear*, i. 2. 128, "This is the excellent *foppery* of the world."

forfeit (i. 3. 140), through French from Low Latin *forisfactum*, 'something done beyond,' 'transgression;' also 'the fine for a transgression.' The verb is derived from the noun.

fraught (ii. 8. 30), Scand., 'to lade a ship.' Cf. *Tempest*, i. 2. 13, "The *fraughting* souls within her." The form 'freight' was due to the influence of the O.F. *fret*.

fret (iv. 1. 74)=for+eat, E., 'to eat away;' hence 'vex.' Cf. 3 *Henry VI.* ii. 6. 35, "As doth a sail filled with a *fretting* gust."

fulsome (i. 3. 78)=ful+some, E., 'abundant,' 'full.' Cf. *Richard III.* v. 3. 132, "Washed to death with *fulsome* wine" (of Clarence). From this comes the sense of 'over-fulness,' and the consequent loathing. Cf. Beaumont, *Psyche* (speaking of Doctrine)—

> "Honey which never *fulsome* is, yet *fills*
> The widest souls."—(Quoted by Trench.)

G

gaberdine (i. 3. 104), Spanish *gabardina*, explained by Cotgrave as 'a cloake of felt for rainie weather.' Cf. *Tempest*, ii. 2. 40, "My best way is to creep under his *gaberdine*."

garnish (ii. 6. 39), from the vb. *garnish*, 'to ornament.' Cf. *Henry V.* ii. 2. 134, "*Garnished* and decked in modest complement."

gauge (ii. 2. 184), through O. French *gauger*, from Low Latin *gaugia*, the standard measure of a wine-cask, 'to measure.'

gear (i. 1. 110), from *gearu*, 'ready' (whence *yare*, *Tempest*, i. 1. 7). E., 'preparation;' hence (1) 'tackle,' and (2) 'matter in hand.' For (1) cf. *Romeo*, ii. 4. 107, "Here's goodly *gear*, a sail, a sail;" and (2) *Troilus*, i. 1. 6, "Will this *gear* ne'er be mended?"

gossip (iii. 1. 5)=*God-sib*, 'related in God,' 'God-parent.' In the *Ormulum*, l. 310, it is said of Elizabeth that she was

'Sante Marye *sibb*.' "Should a great lady that was invited to be a *gossip*, in her place send her kitchen-maid, it would be ill-taken."—SELDEN'S *Table Talk*. From this sense by an easy transition comes the modern one.

gramercy (ii. 2. 111), from French *grand merci*, 'thanks.' Chaucer has 'grand mercy.'

H

hie (i. 3. 169; ii. 2. 159). E., 'hasten.'

humour (iv. 1. 43). There were supposed to be four humours or moistures in the body—blood, phlegm, choler, and melancholy—from the preponderance of which arose four 'humourous' dispositions. The classical place on the subject is the Induction to Ben Jonson's *Every Man out of his Humour*. Cf. *Every Man in his Humour*, iii. 4, and Nym in *Henry V.*, and *Merry Wives*. See *Complexion*.

husbandry (iii. 4. 25), from 'husband,' the 'master of a house.' Scand., 'management.'

I

impeach (iii. 2. 273), through O. French *empescher*, from Low Latin *impedicare* (*pedica*, *pes*), 'to fetter,' originally 'to hinder,' then 'to call in question,' 'charge with a crime.' For (1) cf. *Henry V.* iii. 6. 151, "March on to Calais without *impeachment*." Milton, *Of Ref.*, "These were the chief *impeachments* of a more sound rectifying the church."

impugn (iv. 1. 174), through French from Latin *impugnare*, 'fight against,' 'attack.'

J

Jack (iii. 4. 77), 'a saucy fellow.' Tyrwhitt says, "I know not how it has happened that in the principal modern languages John, or its equivalent, is a name of contempt, or at least of slight." Chaucer has, "Thou sire John" and "Jacke foole." Skeat remarks, "This M.E. *Jacke* is obviously borrowed from the F. *Jacques*; but it is very remarkable that this common French name is considered as an equivalent to the E. common name John, since it really answers to *Jacob*." Cf. *Much Ado*, i. 1. 186, "Play the flouting *Jack*;" *Taming of the Shrew*, ii. 1. 159, "Twangling Jack."

jump with (ii. 9. 32), Scand., comes to mean 'agree with.' Sometimes 'with' is omitted, as in *Taming of the Shrew*, i. 1. 195, "Both our inventions meet and *jump* in one;" *Othello*, i. 3. 5, "They *jump* not on a just account." Cf. the proverb, "Good wits *jump*." Hence comes the adverb, as in *Hamlet*, i. 1. 65, "*Jump* at this dead hour."

K

keep (iii. 3. 18), 'live.' Cf. *Troilus*, iv. 5. 278, "In what place of the field doth Calchas keep?" *Measure for Measure*, iii. 1. 10, "The habitation where thou keep'st."

knap (iii. 1. 9). "Not found earlier than 1550, and probably borrowed from Dutch."—SKEAT, who points out as a note on this passage that Dutch *knaper* means both 'hard ginger-bread' and 'a lie.' Cf. *Psalm* xlvi. 9, P.B., "He hath *knapped* the spear in sunder."

knave (i. 3. 168; ii. 3. 12.) The first of these passages gives the original, the second the derived meaning. "If it is a *knave* child, sleye him."—WYCLIF, *Exodus* i. 16. "How many serving lads," says Trench, "must have been dishonest before knave acquired the meaning it has now!" Cf. German *Bube*.

L

lineaments (iii. 4. 15), through French from Latin *lineamentum*, 'feature.' But the word is sometimes used for 'limb.' Steevens quotes Leland's *King Arthur*, 1582, "Arthur's *lineaments* three times translated" (*i.e.* his bones removed). Cf. Milton's *Paradise Lost*, v. 278.

livery (ii. 2. 101; ii. 1. 2), through French *livrée*, from Low Latin *liberare*, 'to deliver.' "What *livery* is we by common use in England know well enough, namely, that is, allowance of horse-meat, as to keep horses at *livery*, the which word, I guess, is derived of livering or delivering their nightly food. So in great houses the *livery* is said to be served up for all night. And *livery* is also the upper weed which a servant-man weareth, so called, as I suppose, for that it was delivered and taken from him at pleasure."—SPENSER, *View of the State of Ireland*. Globe edition, p. 623.

lover (iii. 4. 7, 17). "This word," says Trench, "has undergone two restrictions of which formerly it knew nothing. It implies a relation resting on the difference of sex, and the lover now is always the man." Cf. *Coriolanus*, v. 2. 14, "I tell thee, fellow, Thy general is my *lover*;" *Psalm* xxxviii. 11; 1 *Kings* v. 1.

M

main (iv. 1. 69), through O. French *maine*, from Latin *magnus*, 'chief,' 'great.' A constant epithet of 'land' and 'sea,' and hence used by itself to stand for either. Cf. *King Lear*, iii. 1. 6, "Swell the curled waters 'bove the *main*."

manage (iii. 4. 25), from French *manege*, 'managing of a horse.' Portia gives Lorenzo the reins. Cf. *Richard II.* iii.

3. 179, "Wanting the *manage* of unruly jades." Also used generally for 'handle.' (*Richard II.* iii. 2. 118.)

mantle (i. 1. 89), through O. French *mantel*, from Latin *mantellum*, 'a cloke.' The verb is used in the sense of 'to gather scum,' as here; also 'to cover,' as in *Tempest*, v. 67, "The fumes that *mantle* their clearer reason." *Mantel*, 'the shelf over a chimney,' is the same word. "In old fire-places the mantel slopes forward like a hood to catch the smoke."

marry (ii. 2. 60), an oath, 'by Mary.' Chaucer writes it 'mary.'

martlet (ii. 9. 28), corrupted from *martnet=martinet*, dim. of *martin*. Cf. *Martlemas* for *Martinmas*, 2 *Henry IV.* ii. 2. 110.

mere (iii. 2. 257), from Latin *merus*, 'entire.' Cf. *Othello*, ii. 2. 3, "The *mere* perdition of the Turkish fleet."

mince (iii. 4. 67), E., 'to chop small,' and so 'take small steps.' Cf. *Merry Wives*, v. 1. 9, "Hold up your head and *mince*;" *Isaiah* iii. 16, "Walking and *mincing* as they go;" "The *mincing* Dryades."—MILTON, *Comus*. 963.

misbeliever (i. 3. 103), 'one who believes amiss.' Cf. *Jew of Malta*, i. 2. 348, "Barabas, although thou art in *misbelief*."

mislike. (ii. 1. 1.) Shakespeare only once uses the hybrid form *dislike*. (*Measure for Measure*, i. 2. 18.)

moe (i. 1. 108), a comparative adjective (allied to German *mehr*, Latin *magis*), generally used for the comparative of 'many,' as *more* was of 'much.' Mr. Wright points out that it frequently occurred in the Authorized Version of the Bible, but has been changed in modern editions to 'more.'

moiety (iv. 1. 26), through French *moitié*, from Latin *medietatem*, 'half.' Cf. *Lear*, i. 1. 7. Also it is used for 'a part,' as in *All's Well*, iii. 2. 63.

motion (v. 86), 'impulse.' Cf. *King John*, i. 1. 212; iv. 2. 255; *Julius Cæsar*, ii. 1. 64. The word 'impulse' is not used by Shakespeare.

mutual (v. 79), through French from Latin *mutuus* (*mutare*, 'to exchange'), 'reciprocal.' Schmidt recognises the meaning 'common,' but almost always, as here, there is a notion of agreement between two or more.

N

naughty (iii. 2. 18; 3. 9; v. 91), derived from *naught* (na + wiht = whit), 'worthless,' 'wicked.'

nice (from Latin *nescius*) meant (1) 'ignorant,' 'foolish;' (2) 'fastidious,' 'precise,' as in ii. 1. 14; (3) 'pleasant.' Cf. *Richard III.* iii. 7. 175; 2 *Henry IV.* iv. 1. 191.

notary (i. 3. 135), Englished from O. French *notaire*, from Latin *notarius*, 'one who takes notes,' 'a scrivener.'

O

offend (iv. i. 137), through French *offendre*, from Latin *offendere*, 'to hurt.' Cf. *All's Well*, v. 3. 55, "She was in mine eye the dust that did *offend* it."

opinion (i. 1. 91); *i.e.* public opinion, popular estimation. Cf. *Othello*, i. 3. 225, "*Opinion*, a sovereign mistress of effects;" 1 *Henry IV.* iii. 2. 42, "*Opinion* that did help me to the crown;" *Troilus*, i. 3. 186, "*Opinion* crowns with an imperial voice." There is a play on this use of the word in 1 *Henry VI.* ii. 4. 53.

ostent (ii. 2. 182; ii. 8. 44), from Latin *ostentus*, 'display.' Cf. *Henry V.* v. chorus, 21, "Giving full trophy, signal, and *ostent*."

overpeer. (i. 1. 12.) See peer.

P

pack (ii. 2. 9), 'to be off.' Cf. *Merry Wives*, i. 3. 91, "Seek shelter, *pack*."

pageant (i. 1. 11), from Low Latin *pagina*, 'a scaffold,' 'platform.' "Which *pagiants* (those on which the Chester mysteries were represented) were a high scafold with 2 rowmes, a higher and a lower, upon 4 wheeles."—SHARP, *Cov. Mys.* p. 17. The term denoting the stage was used to denote the play itself; but the primary sense also remained, and so the word was applied, as in the text, to "a triumphal chariot, or arch, or other pompous device usually carried about in public shows."—PHILLIPS.

patch (ii. 5. 45), a corruption of 'platch,' 'a piece sewn on to a garment.' Hence applied to 'fools,' from their motley dress, and so generally a contemptuous title, as in *Midsummer Night's Dream*, iii. 2. 9, "A crew of *patches*, rude mechanicals."

paten (v. 1. 59), through Low Latin *patena*, from Greek πατανή, 'the plate for the bread in the Eucharist.'

peep (i. 1. 52), from O. French *piper*. "*Je pipe hors*, I peke and prie."—PALSGRAVE. The word was used of fowlers, from whom it may have got this sense, as its first meaning was 'to chirp.' The English word has also the sense of chirping, as in *Isaiah* viii. 19, "Wizards that *peep* and mutter."

peer (i. 1. 19), Low German, 'to look narrowly.' Not the same word as in "When daffodils begin to *peer*" (*Winter's Tale*, iv. 3. 1), which is short for 'appear.'

peevish. (i. 1. 86.) "Probably," says Skeat, "from the noise made by fretful children." Cf. *peewit.* He enumerates the following senses from old authors: 'Childish,' 'silly,' 'wayward,' 'froward,' 'uncouth,' 'ill-natured,' 'perverse,' even 'witty.' *Merry Wives*, i. 4. 14; *Two Gentlemen*, iii. 1. 68, "*Peevish*, sullen, forward;" *Taming of Shrew*, v. 2. 157 (with same adjectives). Wright quotes from Gosson's *School of Abuse*, "We have infinite Poets, and Pipers, and such *peeuishe* cattel among vs in Englande."

peise (iii. 2. 22), through O. French *peiser*, from Latin *pensare*, 'to weigh.' Same word as 'poise.' Cf. *King John*, ii. 1. 575, "The world, who of itself is *peised* well."

persuade (iii. 2. 276), not as now always 'to convince by advice,' but 'to advise.' Cf. *Two Gentlemen of Verona*, i. 1. 1, "Cease to *persuade*, my loving Proteus."

pill (i. 3. 77), a form of 'peel,' through confusion with 'pill,' to 'plunder.' "*Peler* and *piller* are now well distinguished in French, the former meaning to 'peel,' 'strip;' and the latter to 'plunder,' a sense preserved in E. *pillage*. But in O. French they were sometimes confused, and the same confusion appears in M.E. *pilien*, *pillen*, used in the sense of 'peel.'" Cf. *Genesis* xxx. 37, "Jacob *pilled* white strakes in them."

port (i. 1. 124), through French, from Latin *portare*, 'carriage of the body,' 'bearing,' and hence 'state.' Cf. *Taming of the Shrew*, i. 1. 208, "Keep house and *port* and servants;" 2 *Henry VI.* iv. 1. 19, "The name and *port* of gentleman." Malone quotes, "My *port* and pomp did well become a king of Argos' daughter."—SIDNEY'S *Arcadia*.

portly (i. 1. 9), 'of good carriage.' Capulet says of Romeo, "He bears him like a *portly* gentleman" (i. 5. 68), and Falstaff applies the word to himself. (*Merry Wives*, i. 2. 69.)

possess (i. 3. 60; iv. 1. 35), 'inform precisely.' Cf. *Twelfth Night*, ii. 3. 149, "*Possess* us, *possess* us."

prefer (ii. 2. 134), 'recommend.' Cf. *Julius Cæsar*, v. 5. 62; *Cymbeline*, iv. 2. 385, 400.

predicament (iv. 1. 352), from Latin *predicare*, a logical term meaning 'one of the most general classes into which things can be distributed.' It is a translation of Aristotle's term κατηγορία. He enumerates ten categories—Substance, Quantity, Quality, Relation, Action, Passion, Place, Time, Position, Habit. (Organon, *Cat.*) It was popularly used for 'plight,' just as in modern English 'category' is used for any division. See *Romeo*, iii. 3. 86, "Piteous *predicament.*"

presently (i. 1. 168), 'at once.' i. 3. 168, "Presently I will be with you," shows how the old sense passed into the new. *By-and-by* and *anon* (*on-án*; *i.e.* at once) have suffered the same deferment. *S. Matthew* xiii. 20, 21.

prest (i. 1. 160), through O. French *prest*, 'ready.' See quotation from Chaucer under *Egal*. "Let nations be *prest* and ready to give aids and succours to their confederates."—BACON, *Ess.* 29. Frequent in Spenser. '*Prest*-money' was the earnest or ready money given to hire men for the public service; whence, by a corruption, 'impress,' and 'press-gang.'

prevent (i. 1. 61), from Latin p.p. of *praevenire*, 'to come or go before,' 'to anticipate,' and so either 'to help' (as in the *Collect*, "Prevent us, O Lord"), or 'hinder.' *Hamlet*, ii. 2. 305, "So shall my anticipation *prevent* your discovery;" *Twelfth Night*, iii. 1. 94.

proper (i. 2. 66), through French from Latin *proprium*, (1) "One's own" (1 *Chron.* xxix. 3; *Acts* i. 19; (2) 'unique,' and so 'handsome.' "A *proper* child," *Hebrews* xi. 23. Shakespeare uses both the comparative and superlative.

protest (iv. 1. 285). The word belonged to the fashionable slang of the time. Cf. *Romeo*, ii. 4. 183, 189; *Much Ado*, iv. 1. 286; Ben Jonson, *Every Man in his Humour*, i. 2, "No, no, you shall not *protest*, coz." Dyce compares Donne's *Fourth Satire*—

> "He enters, and a lady, which owes
> Him not so much as good will, he arrests,
> And unto her *protests*, *protests*, *protests*."

Steevens quotes from *Sir Giles Goosechap* (1606), "There is not the best duke's son in France dares say, I *protest*, till he be one and thirty years old at least; for the inheritance of that word is not to be possessed before."

Q

quaint (ii. 4. 6; iii. 4. 69), through O. French *coint*, from Latin *cognitus*. In O.E. it has the sense of 'famous,' 'excellent.' Then as if from Latin *comptus*, 'neat,' 'fine,' 'spruce,' 'brisk,' 'trim,' as in ii. 4. 6; also 'ingenious,' 'artful,' as in iii. 4. 69; *Much Ado*, iii. 4. 22, "Fine, *quaint*, graceful;" *Taming of the Shrew*, iv. 3. 102, "More *quaint*, more pleasing;" *Two Gentlemen*, iii. 1. 117, "A ladder *quaintly* made of cords." The notion of oddness and archaism is modern.

qualify (iv. 1. 7), 'to render suitable,' then 'limit.' Cf. *Hamlet*, iv. 7. 114, "Time *qualifies* the spark and fire of it."

question (iv. 1. 67, 70), 'converse,' 'argue.' Cf. *As You Like It*, iii. 4. 39, "And had much *question* with him."

R

rate (i. 3. 99), 'scold,' Scand. In early use. Cf. Chaucer, *Canterbury Tales*, 3463, "He shall be *rated* of his studying."

reason (ii. 8. 27), 'converse.' Cf. *Comedy of Errors*, iv. 2. 57, "How fondly dost thou *reason*." Knight quotes from Beaumont and Fletcher, "There is no end of women's *reasoning*."

recant (iv. 1. 386), from Latin *recantare*, 'to sing back,' perhaps 'to reverse a charm,' and then 'to retract an opinion.'

redoubted (iii. 2. 88), from O. French *redoubter*, 'to fear.'

regreet (ii. 9. 89), 'an exchange of salutation,' and then a 'salutation.' *Richard II.* i. 3. 67, 142, 186; *King John*, iii. 1. 241.

remorse (iv. 1. 20), from Latin *remordere*, properly a 'biting again' of conscience. Cf. *Ayenbite of Inwyt* (1340). But used sometimes for 'pity.'

respect (v. 1. 99), from Latin p.p. of *respicere*, 'to look back to,' 'regard.' "Without respect" means, therefore, 'without regard to' (other things). Cf. *respective*, v. 156. A common phrase in Shakespeare is, "in respect of" = 'with regard to.'

rib (ii. 7. 51), 'to enclose,' as the ribs enclose the body. Cf. *Cymbeline*, iii. 1. 20, "As Neptune's park, ribbed and paled in With rocks unscaleable, and roaring waters."

road (i. 1. 19), E., has three senses, (1) 'a way for passengers,' (2) 'a place where ships ride at anchor,' as here, (3) 'inroad,' 'foray.'

S

sad (i. 1. 79) originally meant 'sated,' whence our modern use. But it had other senses, such as 'discreet,' 'serious,' 'sober.' Cf. *As You Like It*, iii. 2. 227, "Speak, *sad* brow, and true maid" (*i.e.* tell me seriously). "Digges, Gilbert, Keplerus, Origanus, and others defend this hypothesis in sober *sadness*, that the moon is inhabited."—BURTON. There is a play on the two senses in *Romeo*, i. 1. 205.

sand-blind (ii. 2. 68), 'dim sighted,' 'purblind' (though this originally meant wholly (purely) blind). Malone quotes from Latimer, "The saints be purre-blind and sand-blinde."

scant (ii. 1. 17; iii. 2. 112; v. 141), Scand., a verb from the adjective, 'sparing.'

scedule (ii. 9. 55). So spelt also *Julius Cæsar*, iii. 1. 3; *Love's Labour's Lost*, i. 1. 18. Another spelling was *cedule*; O. French *cedule*; Ital. *cedola* (from Latin *schedula*, 'a small leaf of paper.' In *Twelfth Night*, i. 5. 263; 2 *Henry IV.* iv. 1. 168, it bears the modern meaning of 'inventory.'

scrubbed (v. 1. 162), 'mean,' 'small, like a shrub.' "From the analogy of *broom* we may conclude that the original *scrubbing* brush was a branch of a *shrub*."—SKEAT. There is also a noun 'scrub,' which means 'a mean fellow.'

self. E., 'one's own person' was used also in the sense of 'same,' 'very.'

shrewd, shrowd (iii. 2. 238), p.p. of *shrewen*, 'to curse,' which is from the adjective *schrewe*, 'wicked;" (whence *shrew*), 'malicious,' 'wicked,' 'cunning.' "The prophete saith, 'Flee *shrewednesse*, and do goodnesse.'" (CHAUCER, *Tale of Melibœus.*) "An ant is . . . a *shrewd* thing in an orchard." (BACON, *Ess.* 23.) Gradually the bad sense passed away, leaving only the meaning of 'acute.' "It is *shrewdly* probable."—MORE.

signior (Ital.), 'sir.'

sirrah (i. 2. 123; ii. 5. 37), an extension of *sir;* used in anger or contempt.

slubber (ii. 8. 39), Scand., 'to do carelessly.' Steevens quotes Beaumont and Fletcher, *Wit without Money*, "I am as haste ordained me, a thing *slubbered.*" It has also the sense of 'sulky,' as in *Othello*, i. 3. 227.

smack (ii. 2. 15), E., 'taste.' Cf. 2 *Henry IV.* i. 2. 111, "Your lordship . . . hath yet some *smack* of age in you, some relish of the saltness of time." Another form, *smatch*, occurs in *Julius Cæsar*, v. 5. 46.

smug (iii. 1. 38), Scand., 'neat,' 'trim,' 'spruce.' Cf. *Lear*, iv. 6. 202, "Like a *smug* bridegroom;" 1 *Henry IV.* iii. 1. 102, "The *smug* and silver Trent."

sometimes (i. 1. 163), 'formerly.' The termination is the genitive suffix, forming an adverb, as in *needs.* Cf. *Richard II.* i. 2. 54, "Thy *sometimes* brother's wife."

sooth (i. 1. 1), E., 'truth.' *Forsooth* = 'for a truth.'

sort (v. 132), 'cause to chance,' through French from Latin *sortem*, 'lot,' 'chance.' In this sense it is usually intransitive, as 2 *Henry VI.* i. 2. 107, "Sort how it will" (*i.e.* however it falls out).

squander (i. 3. 20), Scand., 'scatter,' originally with no sense of waste, and so now in Yorkshire. "The Jews, once an elect people, but now grown contemptible, and strangely *squandered* up and down the world."—HOWELL'S *Letters*, quoted by Knight.

stead (i. 3. 6), 'help.' Cf. *Two Gentlemen*, ii. 1. 117, "So it *stead* you, I will write;" *Measure for Measure*, i. 4. 17, "Can you so *stead* me as . . .?"

still (i. 1. 17; iii. 2. 74), 'always.' Cf. *Tempest*, i. 2. 229, "The *still*-vexed Bermoothes."

sufferance (i. 3. 102; iii. 1. 60), through French from Latin *sufferre*, (1) 'endurance,' as here (cf. *Julius Cæsar*, i. 3. 84); (2) 'suffering,' as *Coriolanus*, i. 1. 22.

T

than (conjunction), the same word as *then*, but differentiated by usage. The early copies usually print *then* for *than*.

thrift (i. 1. 175, 3. 82), noun from 'thrive.' (i. 3. 81; ii. 7. 60.) Cf. *Hamlet*, iii. 2. 67, "Where *thrift* may follow fawning;" *Winter's Tale*, i. 2. 311, "Their profits, their own particular *thrifts*."

throughfare (ii. 7. 42), the more modern form is 'thoroughfare;' *thorough* is only a later form of *through*. Shakespeare uses them both. Cf. *Midsummer Night's Dream*, ii. 1. 3, "*Thorough* bush, *thorough* brier."

troth (i. 2. 1), merely a variant of *truth*.

tucket, a flourish on the trumpet, from Ital. *toccata*, which Florio defines as a "*præludium* that cunning musicians use to play, as it were voluntary before any set lesson."

V

venture (i. 1. 15)—shortened form of *aventure*, which also took the form of *adventure*, from Latin *advenire*—'hazard.' Used especially for what a merchant *ventures* on board ship.

vild, a common form of *vile*. So Spenser, *Faery Queen*, i. 6. 3.

W

waft (v. 11), a verb formed from the part. of *wave*, as *hoist* from *hoise*, and *graft* from *graff*. It is used, as here, of 'beckoning' in *Timon of Athens*, i. 1. 70, "Whom Fortune with her ivory hand *wafts* to her. Cf. *wafture* (*Julius Cæsar*, ii. 1. 246). Its more usual sense is to 'carry over sea.' There is a curious use in *Winter's Tale*, i. 2. 372.

wealth (v. 239), an extended form of *weal*, by the suffix *-th* denoting state, as *health*, from *heal*, *dearth*, from *dear*. Frequent in this sense in *Prayer Book*.

weather (ii. 9. 29), *weather* and *wind* mean much the same thing, 'that which blows,' from root WA., and they are constantly

associated in the phrase 'wind and weather.' "A *weather-cock* means a *wind-cock*."—SKEAT. Cf. *Cymbeline*, iii. 3. 64, "Left me bare to *weather*;" *Tempest*, v. 10, "In the line grove that *weather*-fends your cell."

withal (iii. 4. 72; iv. 1. 407), compounded of *with*, and *alle* dat. case of *al*, 'all.' Used for 'with it.'

wroth (ii. 9. 78) is strictly the adjective from which the sb. *wrath* is formed.

Y

yond (iii. 2. 238), strictly an adverb (O.E. *geon-d*), as in *Tempest*, i. 2. 409, "Say what thou seest *yond*," but also used incorrectly, as here, for the adjective *yon* (iii. 2. 232, where, however, H. and F. read *yond*). Cf. *Tempest*, ii. 2. 20, "*Yond* same black cloud, *yond* huge one."

ywis (ii. 9. 68), E. 'certainly.' Y is the common A.S. prefix *ge*, as in *y-clept*, *e-nough*, *a-ware*. G. *ge-wis*. "The commonest form in MSS. is *iwis*, in which the prefix (like most other prefixes) is frequently written apart from the rest of the word, and not unfrequently the *i* is represented by a capital letter; so that it appears as *I wis*. Hence the vb. *wis*, 'to know,' has been created. But it is a pure fiction."—SKEAT.

APPENDIX I.

On Scansion.

1. A regular Shakespearian blank verse line is made up of ten syllables, so arranged as to bear five stresses. In a typical verse the stresses fall on the alternate even syllables. Stress has nothing to do with quantity; both stressed and unstressed syllables may be either long or short. The following is an example of a regular line:

"You shall not seal to such a bond for me." (i. 3. 146.)

2. One or two of the stresses may be slight, especially that in the last place; but two slight stresses very rarely come together.

"Commits itself, to yours to be directed." (iii. 2. 164.)
"To rib her cerecloth in the obscure grave." (ii. 7. 51.)
"Go with me to a notary. Seal me there." (i. 3. 136.)
"I'd rather dwell in my necessity." (i. 3. 147.)
"By the exaction of the forfeiture." (i. 3. 156.)

The character of blank verse rhythm varies very much according to the use made of such slight stresses.

3. For the sake of emphasis the stress is often shifted back from the even to the odd syllable. This inversion is most frequent after a pause, especially at the beginning of a line or a sentence.

"Fetching mad bounds, bellowing and neighing loud." (v. 1. 73.)
"Would make me sad. My wind cooling my broth." (i. 1. 22.)
"What, are there masques? Hear you me, Jessica." (ii. 5. 27.)
"O sinful thought, never so rich a gem." (ii. 7. 54.)
"And here choose I. Joy be the consequence." (iii. 2. 107.)
"Let them be free; marry them to your heirs." (iv. 1. 91.)

4. Sometimes there are (*a*) more, or (*b*) fewer, syllables than ten, the stresses being still five.

(*a*) A strong stress will carry with it more than one syllable, and advantage is taken of this to vary the verse. The accompanying syllables must be short:

"Not in love neither? Then *let us sáy you are sád.*" (i. 1. 46.)
"Of god-like *ámity;* which appears most strongly." (iii. 4. 3.)
"I would *you had wón* the fleece that he hath lost." (iii. 2. 237.)
"To cut the *fórfeiture* from that bankrupt there." (iv. 1. 119.)
"An age of *póverty;* from which *lingering* penance." (iv. 1. 266.)
"*I am néver* merry when I hear sweet music." (v. 1. 69.)
"I did, my lord. *You are wél*come, take your place." (iv. 1. 165.)
"How could he see to do *them? Háving* made one." (iii. 2. 124.)
"And so *ríveted* with faith unto your flesh." (v. 1. 169.)

(*b*) A stressed syllable may stand without its usual unstressed syllable.

"*Thís* is kínd I óffer. Thís were kíndness." (i. 3. 134.)

A better example is:

"Lét me téll you, Cássius, yóu yoursélf." (*Julius Cæsar*, iv. 3. 9.)

5. Occasionally, when the sense is broken, there are fewer stresses than five.

"I'll wátch as lóng for yóu then (⏑) Approách." (ii. 6. 18.)
"That shé did gíve me (⏑) whose pósy wás." (v. 1. 148.)

6. Blank verse allows an extra-metrical syllable at the end of the line. In Italian blank verse this is the rule. In English the licence is commoner with some writers than with others. With Fletcher, for instance, it is habitual. With Shakespeare it becomes more frequent in later plays. Mr. Fleay (*Manual*, p. 135) gives the number of double endings, as they are called, in *Merchant of Venice* as 297 against 9 in *Love's Labour's Lost*, and 726 in *Cymbeline*.

"I'll end my exhortation after din | ner." (i. 1. 104.)
"This was a venture, sir, that Jacob served | for." (i. 3. 83.)

The extra syllable is especially common with proper names.

"The rate of usance here with us in Ven | ice." (i. 3. 41.)

Sometimes two syllables are extra.

"With purpose to be dressed in an opin | ion." (i. 1. 91.)
"But who comes here? Lorenzo and his in | fidel." (iii. 2. 213.)
"What, and my old Venetian friend Saler | io." (iii. 2. 214.)

As blank verse runs on without a regular pause at the end of the line, the verse may be supposed to end anywhere. (Hence Shakespeare can use lines of four, five, six, or seven syllables. See § 7.) This may explain why extra-metrical syllables, whether one or two, may occur at any place in the line.

(i) "By being pee | vish. I tell thee what, Anto | nio." (i. 1. 86.)
"May stand more pro | per, my eye shall be the stream." (iii. 2. 46.)
"And leave itself unfur | nished. Yet look how far." (iii. 2. 126.)

(ii) "Is not so estim | able, profitable neither." (i. 3. 158.)
"I lose your com | pany. Therefore forbear awhile." (iii. 2. 3.)
"My lord Bassa | nio, since you have found Anto | nio." (i. 1. 69.)

7. Besides the ten syllable line, Shakespeare admits lines of six syllables (ii. 5. 10; 6. 22; iii. 2. 231; 292; 3. 11; iv. 1. 106), especially in couplets (i. 1. 50; 143; ii. 9. 51; iii. 2. 154); lines of four syllables (ii. 4. 3; 5. 53; 6. 40; 7. 3; iii. 4. 45; iv. 1. 296); half lines (ii. 4. 26).

8. Such words as "Soft" (iv. 1. 315), "Fie, fie" (i. 1. 46), "Lastly" (ii. 9. 14), are allowed to be extra-metrical.

9. When a line is divided between two speakers, various expedients are often adopted to avoid an insipid regularity; *e.g.*

(i) The lines overlap each other.

"ANT. Exact the pen | alty.
SHY. Why look you how you storm." (i. 3. 129.)

Or this may be scanned as (ii) or (iii).

(ii) There is an extra-metrical syllable (6).

"POR. For my affec | tion.
MOR. Even for that I thank you." (ii. 1. 22.)

So iv. 2. 8; v. 1. 12; 14; 118.

(iii) The lines form a six-syllable couplet.

"GRA. Desired us to make stand.
SALAR. His hour is almost past." (ii. 6. 2.)

So iv. 1. 1.

(iv) The last half of a line is regarded as the first half of the next, and completed.

"ANT. How much ye would?
SHY. Ay, ay, three thousand ducats.
ANT. (Ay, ay, three thousand ducats.) And for three months."
(i. 3. 134.)

(v) An interruption is disregarded.

"ANT. Dost thou here lie!
CASS. (Mark Antony.)
ANT. Pardon me, Caius Cassius."
(*Julius Cæsar*, iii. 1. 210).

(vi) A line is left unfinished.

"BASS. Sweet Portia, welcome.
POR. So do I, my lord.
They are entirely welcome." (iii. 2. 219.)

So iv. 1. 250.

(vii) The stress is reversed.

"SALAN. Or hé shall pay for thís.
SALAR. Márry wéll remémbered." (ii. 8. 26.)

But perhaps the *y* of *marry* is elided. A better example is *Julius Cæsar*, ii. 1. 183—

"BRU. When Cæsar's héad is óff.
CASS. Yét I feár him."

(viii) The lines have only four stresses.

"POR. For feár I súrfeit!
BASS. What find I hére? (iii. 2. 114.)
JESS. As fár as Bélmont.
LOR. In súch a níght." (v. 1. 17.)

So v. 1. 20.

APPENDIX II.

On Usury.

THE student who wishes to understand Antonio's feelings about usury cannot do better than read a little book, by the Rev. W. Cunningham, B.D., called *Christian Opinion on Usury, with Special Reference to England* (Macmillan, 1884), from which the following notes are extracted. In the growth of opinion upon this subject Mr. Cunningham distinguishes three periods: (i.) That of the Fathers and Early Councils; (ii.) that of the Schoolmen and Canonists; (iii.) Modern Opinion.

(i.) The attention of writers during the whole of the first period was concentrated on the evil in the heart of the usurer, his motive lay in the sin of covetousness; moreover, his mode of life, both in the use he made of his time and of his property, was at complete variance with the Christian ideal. It could not be conceived that the contracts he made with the poor and miserable, pursuing them inexorably beyond the very grave, were made with the thought of God before his mind, or done as in His sight; it could not be conceived that wealth which was cruelly wrung out of debtors would be generously used for the relief of misery. Again, since gain accrued to him steadily without his exertions, the incentives to work were removed, and he was only too likely to sink into idle seeking for his own enjoyment, if not into grosser sin." (p. 13.)* The classical place is S. Ambrose on *Tobit*, i. 17. He regards the gains of merchants also as for the most part fraudulent.

(ii.) When the decisions of the Fathers and Councils by which ecclesiastical judgments were guided came to be codified, it was found that in strict terms nearly all trading was pronounced usurious. But S. Thomas Aquinas distinguishes trade carried on as a service necessary for the public, and allows it even though

* In the *Inferno* (c. xi.) Dante asks Virgil why usury is a sin, and he is answered that the usurer sets at naught Nature and Art, placing his hope elsewhere.

gain accrues, since gain is not the primary object. He allows also selling goods for higher prices than were paid for them, if there has been any change of circumstances which renders them more valuable. "His doctrine of loans is the following: 'If you give a loan of money, you part with property in the article; and if you subsequently acquire property in a similar article, you ought to be satisfied. . . . Since he has bargained for a reimbursement of your property, it is unfair to make him pay for the use of that which has become his own property, *and is held at his own risk*." But still there were certain considerations which might justify receiving back more than was lent, such as the risk run, if it were lent to a merchant, or the inconvenience if it were not repaid by the stipulated time. (In a work attributed to S. Thomas, but probably not authentic, the question is discussed of compensation for the cessation of gain from the use of capital, which is the modern notion.) "It is clear," says Mr. Cunningham, "that on one or other of these reasons almost every loan might claim a certain amount of interest, and the whole doctrine might have become a dead letter. But with certain well-known exceptions, there was little inclination on the part of the authorities to connive at such evasions, and the common-sense of the public agreed in this matter with the ecclesiastical decisions. . . . The strong feeling against usury was more vehement and stringent than the laws by which it had been formed, and it failed to recognize the fairness of the distinctions which subtle intellects drew, and of which the moneyed men made use as excusing their extortions." (p. 33.)

The principal usurers were the Jews. The first blow struck at them in England was a statute (1269), which abolished the interest on recent contracts, and ordered that they should only distrain to half the value of a man's lands or goods. It encouraged them to live by labour and merchandise. "We are forced to surmise that failure attended these efforts to turn their energies into other employments, and thus find a place for them in conducting the industry and commerce of the realm rather than in preying on it; and that after this failure the authorities adopted more drastic measures. Certain it is that alien craftsmen constantly obtained encouragement from English kings from the Conquest onwards; and that any Jew who was a dexterous workman could have obtained permission to practise his craft; but no Jew, so far as the ordinary authorities show, ever did apply for leave to pursue honest labour; they pined for privileges of every sort but this. When we remember the welcome that was extended to other aliens, and the wealth the Jews expended in other ways, we are forced to remember that they came of a stock who, in their palmiest days, employed foreign labourers to rear their glorious temple, and whose

devoutest aspirations were marred by the desire to make all other people their drudges. Neither in their own land nor in the others over which the race has been scattered did they take to honest toil; and Roman writers express a feeling towards them that accords curiously with the statements of our own chroniclers. When we remember the reputation of the Jew under the Empire, and, above all, reflect on what the Talmud has taught him to be, we must hesitate before we patiently accept the oft-repeated slander, that the Jew is what Christians have made him." (p. 48.) The Jews were expelled from England, by Edward I., in 1290. "So far as England is concerned, the question of merchants' gains from a venture appears never to have given any difficulty: merchants who made three voyages attained to the status of a thegn in old days, and the Merchant Adventurers were in high favour in the Tudor times." (p. 53.)

(iii) An act of Henry VIII. (1545) is interesting as recognising a distinction between interest—*id quod interest*—which made up for loss incurred by the lender, whether actual loss or disuse of capital; and usury—*usura*—a payment for the mere use of money. The latter was forbidden, and the former limited to 10%. This law was re-enacted by Elizabeth (1571), with certain emendations, more carefully prohibiting usury. But in 1624 "the preamble of James I.'s statute reducing the rate of interest from 10% to 8% discloses a state of society in which money-lending was largely carried on, while any attempt to distinguish usury and interest is discarded." (p. 58.) What caused this change? Mr. Cunningham enumerates three changed conditions of the time which tended to the increase of private capital: (i) commerce became free to all, and no longer lay exclusively in the hands of the great guilds; (ii) estates were better managed, and new industries started; (iii) the silver from America made wealth take the form of bullion, which could be easily transferred for purposes of profit. But still the English law, as it stood, permitted a sufficient freedom of investment for an immense extension of transactions to take place under the new social and monetary conditions without any modification of the old rules. The reason of the change was, that where many people had capital, agents were required who knew of investments; and because strictly to receive a percentage from an agent was *usury*, while his percentage gained from a merchant was *interest*, for practical purposes the distinction could no longer be maintained. The chaos of conflicting judgments which succeeded to the old unanimity, owing to these changed conditions, is well displayed in Wilson's *Discourse Upon Usurie* (1569), where the subject is discussed by a merchant, his ap-

prentice, a preacher, a lawyer, and a doctor of laws. Thus at the time when Shakespeare wrote his play the question was in the air, and an interesting one.* The further history of the usury laws to their final repeal in 1854 may be traced in Mr. Cunningham's book. The student should not omit to read Bacon's *Forty-first Essay*, in which the "commodities" and "discommodities" of usury are summed up against each other. Mr. Howard Hodgkin has given me an extract from the *Diaries and Letters of Philip Henry, M.A., of Broad Oak, Flintshire* (Kegan Paul, 1882), which, as it exhibits very clearly the straits in which many pious people at this time found themselves, I shall insert here.

"1670, *July 1st.*—Whereas 100lb of my childrens money, left them by their Grandfather, is in Uncle Hotchkis hand by bond, bearing date June, 1667. for ye first yr I took no interest, for ye 2nd 5lb, and now for ye 3rd other 5lb; it is some trouble to mee, not knowing what to doe. On ye one hand, hee is my Freind & relation near mee; on the other hand, tis my childrens money who are nearer, & what account the world & they will expect from mee hereafter, I know not.

"The thing itself, with certayn cautions, which I shall endeavour to observe, I judge lawful, but for mee as Minr perhaps inexpedient, & on that account, were it my own, I should refrayn; but being theirs, & so great a summ, & so long in his hand, & hee able & gaining by it in trade, upon advice from such as are judicious & godly, so much I have received, wayting for further light & convictions about it from ye lord in ye use of means according to which I shall either continue to receive it, or else make restitution of what I have received already.

"Peter Mucklewright of Whitch. much in debt, left house & calling unadvisedly, a great blemish to his Profession. He ow'd mee 3lb, which I lent him in Novemb. last, whereof I am never likely to see a farthing, yet still judge it my duty to lend μηδὲν ἀπελπίζων, *luk* 6, despayring noth."

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